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THE Vocal Music TO SHAKESPEARE'S PLAYS.

Midsummer Night's Dream.

* 4044.20
v.2

9311

THOMAS HAILES LACY.
Publisher of Theatrical Music.
89, STRAND, LONDON, W.C.

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BY THE SIMPLICITY OF VENUS' DOVES.

ACT I. SCENE I. *Hermia.* – I swear to you by Cupid's strongest bow.

SIR H. R. BISHOP.

ANDANTE AMOROSO.

mf *sost:*

HERMIA.

By the sim_pli___ci_ty of Ve_____nus' doves,

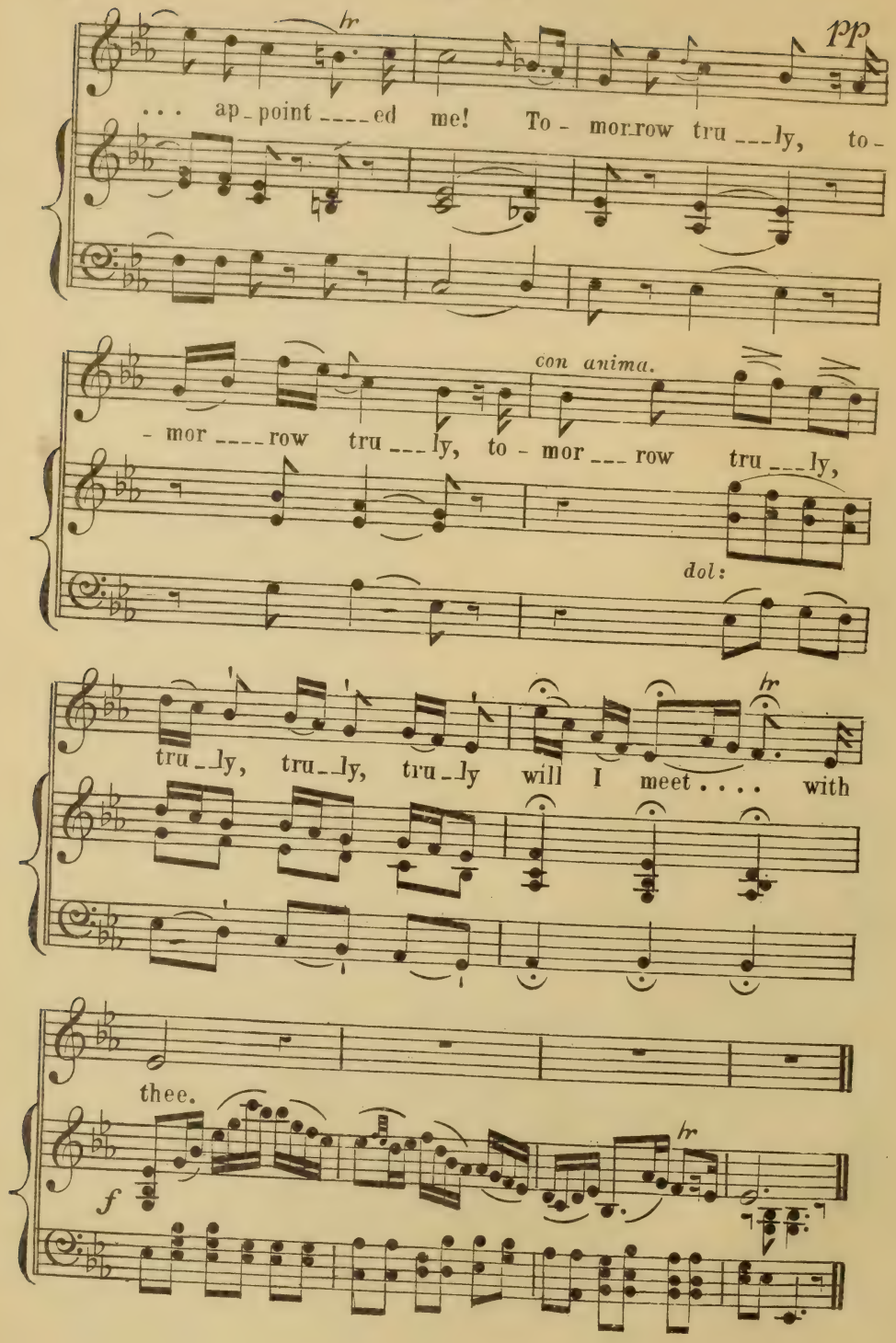
pp

By that which knitteth souls and prospers, pros_____pers

loves, In that same place, In that same place thou hast...

stacc:

Original Key E♯♯♯


pp
... ap_point ____ed me! To - mor_row tru ___ ly, to -
con anima.
- mor ____ row tru ___ ly, to - mor ___ row tru ___ ly,
dol:
tru _ ly, tru _ ly, tru _ ly will I meet .... with
thee.
f

2nd Verse.

By all the vows that ev__er men have

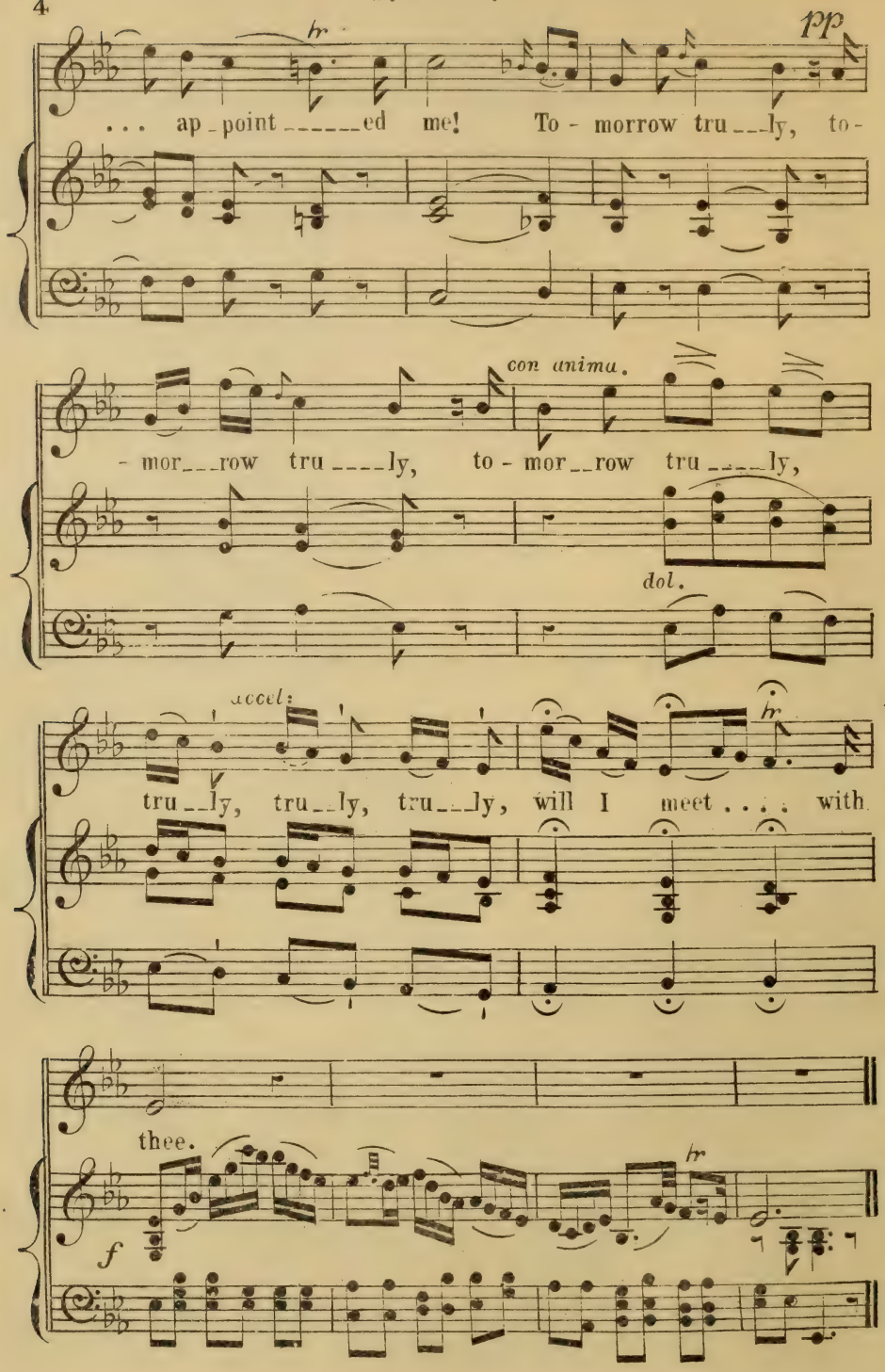
pp

broke,... In number, in num__ber more than

ev__er wo_____men spoke; In that same

stacc:

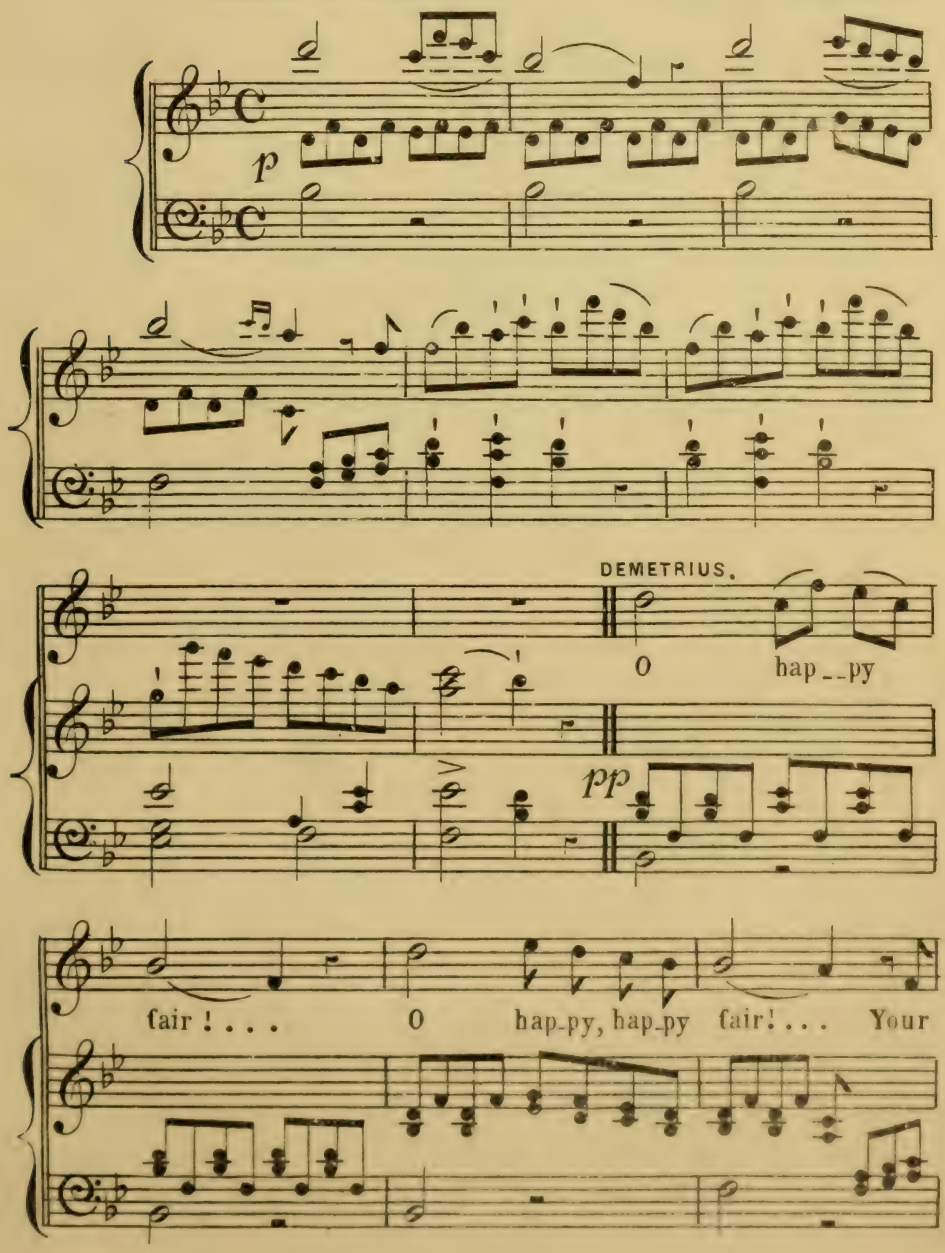
place, In that same place thou hast


pp
hr
... ap - point ------ed me! To - morrow tru ---ly, to -
con anima.
- mor---row tru ----ly, to - mor--row tru ----ly,
dol.
accel:
hr
tru --ly, tru --ly, tru --ly, will I meet . . . . with
thee.
hr
f

O HAPPY FAIR.

ACT I. SCENE I. *Helena.* – Demetrius loves your fair.

ANDANTE GRAZIOSO. SIR H. R. BISHOP.



eyes are lode-stars, your eyes are lode-stars,

O... hap-py, hap-py fair.

f

Your

ad lib:

hr

eyes... are lode-stars! And your tongue's sweet

colla voce.

air . . . More tune__able than lark to shepherd's

ear, to shepherd's ear, to shepherd's ear, When wheat is

green, when hawthorn buds ap___pear, when hawthorn

buds ap____pear, when hawthorn buds ap____pear.

O hap - py fair! . . O happy, happy

fair! . . Your eyes are lode-stars, your eyes are lode-stars

O happy, happy fair.

f

ad lib:

Your eyes are lode-stars, your eyes are

pp

lode-stars, and your tongue, your tongue's sweet

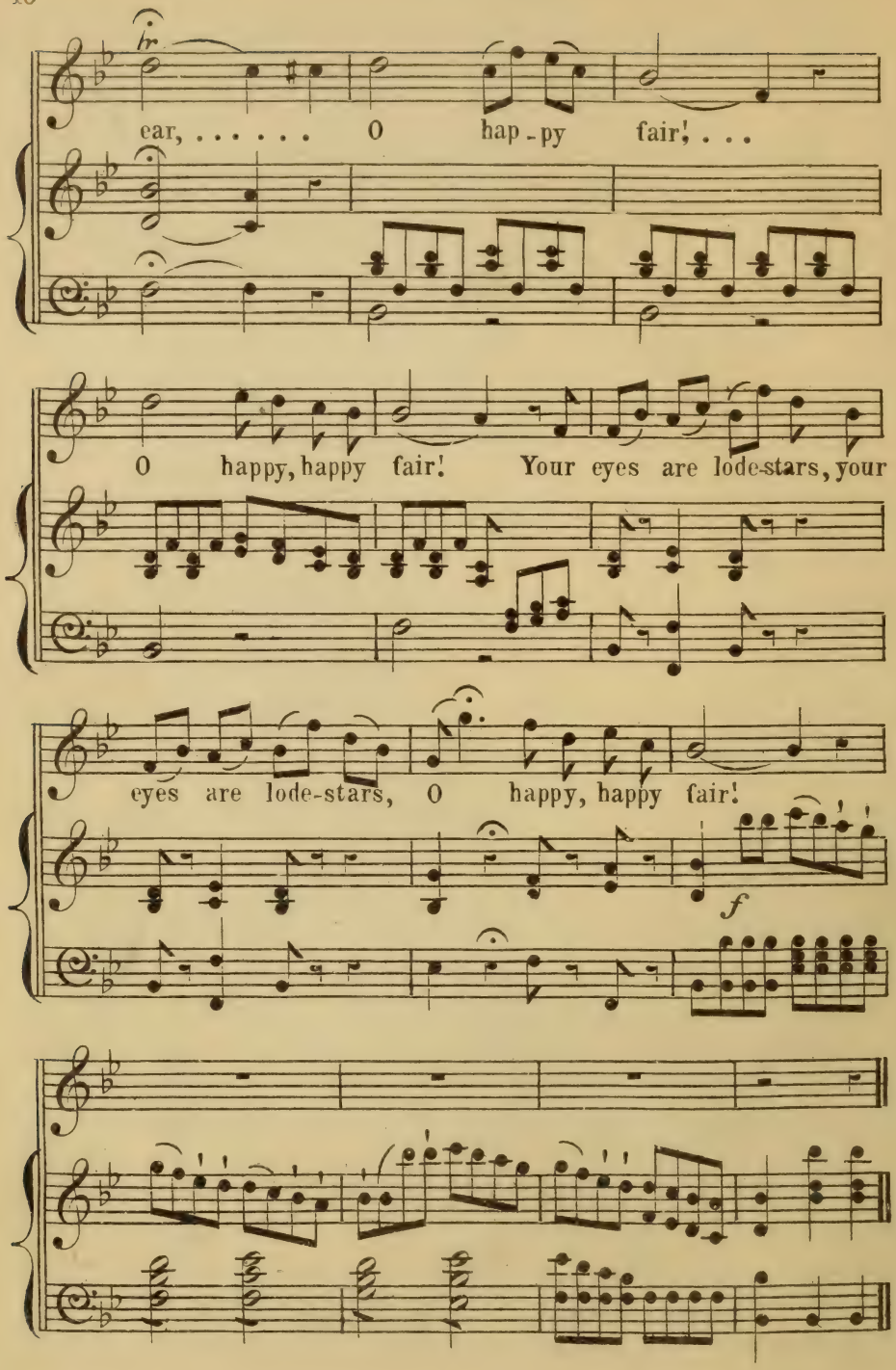
FACOTTI.

colla voce.

air . . . More tune---able, more tune---able than

p

lark than lark to shep-herd's ear, than lark to shepherd's


ear, ... O hap - py fair! . . .
O happy, happy fair! Your eyes are lode-stars, your
eyes are lode-stars, O happy, happy fair!
f

OVER HILL, OVER DALE.

(Should this Song not be sung proceed to the Fairy Music, page 29.)

T COOKE.

Allegro Vivace e Spiritoso.

VOICE.

PIANO.

p

cres.

f

Original Key A.

O_ver hill, over dale, through bush, through briar, O_ver

p

park, o_ver pale, through flood, through fire, Over

hill, over dale, through bush, through briar, O_ver

park, over pale, through flood, through fire, I do

wan der

f

ev' ry where. Swifter than the moon's

ff *p*

sphere; Swift er than the moon's

sphere; And I serve, I serve the

fai _____ ry Queen to dew her orbs up_on the

cres. *f*

green. Swift_er than the moon's

p

sphere; Swifter than the moon's

p dolce.

sphere. The cows_lips tall her pen_sion_ers

p dolce.

be; In their gold coats spots I see, I do

wander ev'_____ry where Swift_____er than the moon's

sphere; I do wan_der ev'___ry

where, Swift_er than the moon's

sphere; Swift ____ er than the moon's sphere; Swift ____ er

f

than the moon's sphere; O_ver hill, over

p

dale, over park, over pale, Over

hill, over dale, through bush, through briar, O_ver

pp

park, over pale, through flood, through fire, Over

hill, o_ver dale, through bush, through briar, O_ver

park, over pale, through flood, through fire, I do

wan der

cres

f

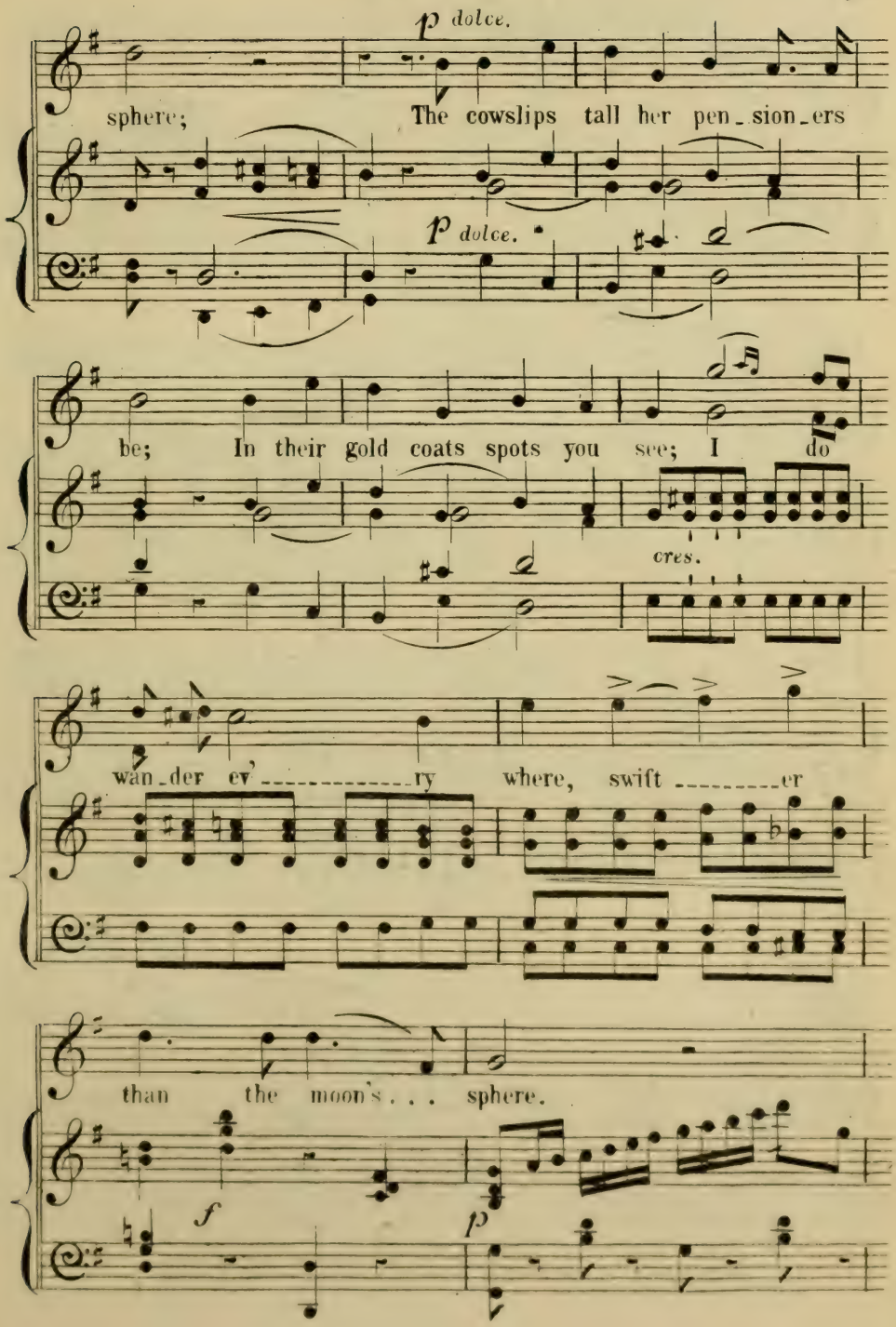
ev'_____ry where, I do wander ev'_ry

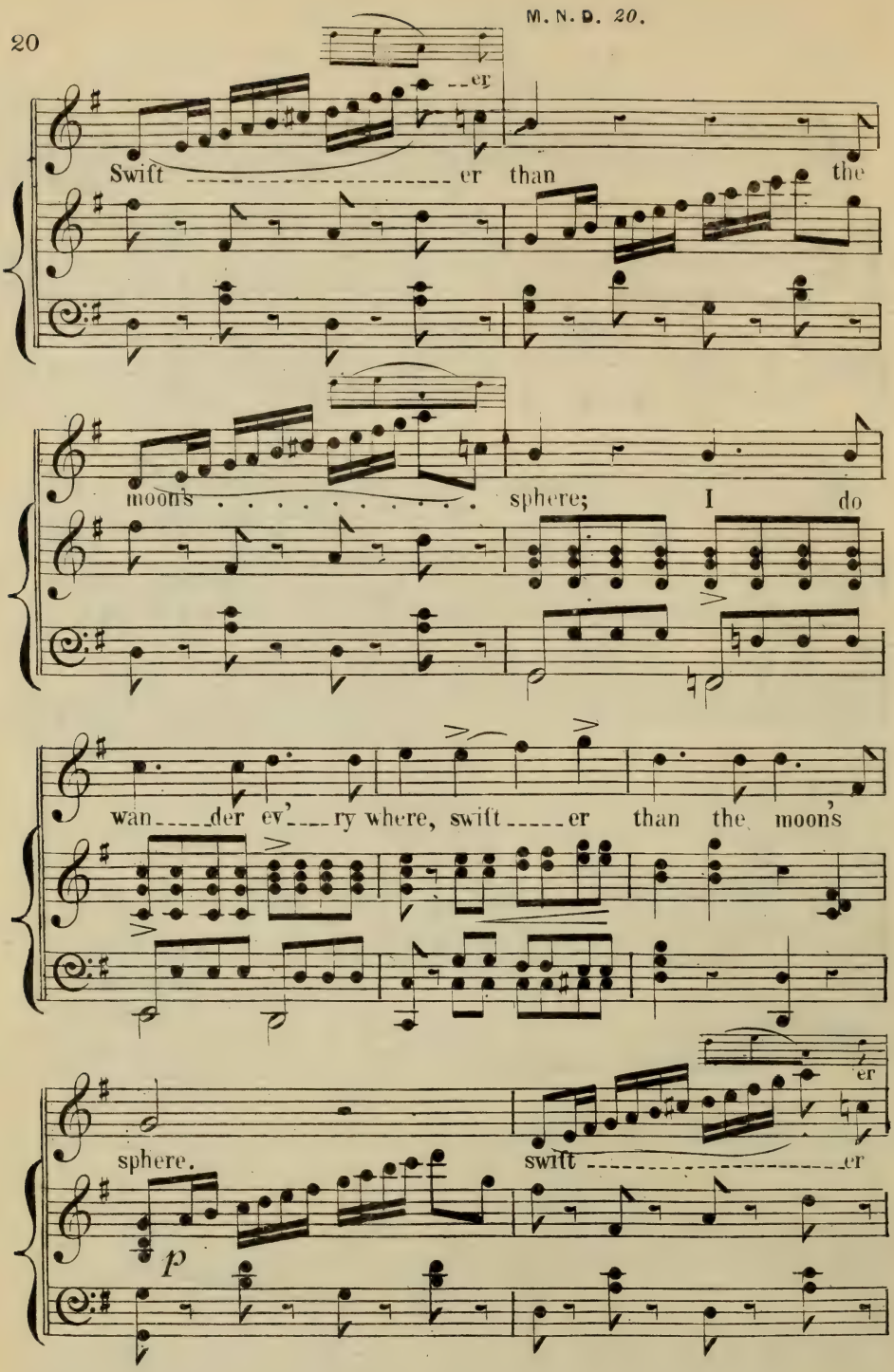
ff *p*

where. Swift_er than the moon's

sphere; I do wan_der ev'___ry

where. Swift_er than the moon's


p dolce.
sphere; The cowslips tall her pen_sion_ers
p dolce.
be; In their gold coats spots you see; I do
cres.
wan_der ev'_____ry where, swift_____er
than the moon's . . . sphere.
f
p


Swift er than the
moon's sphere; I do
wan der ev' ry where, swift er than the moon's
sphere. swift er
p

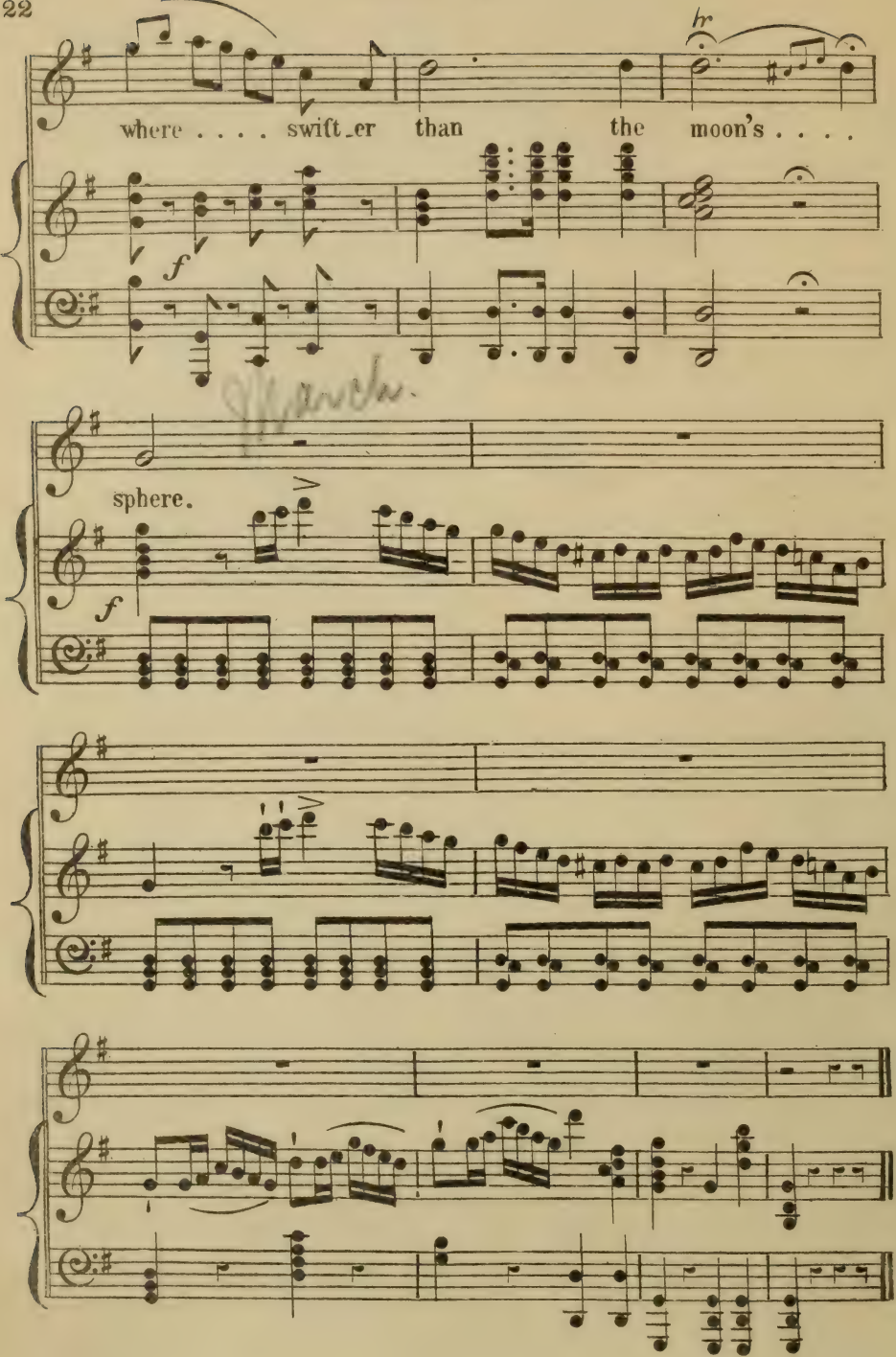
than the moon's . . . . . .

sphere I do wan ____ der ev' _____ ry

where, swift _____ er than the moon's

sphere, I do wan _____ der ev' _____ ry

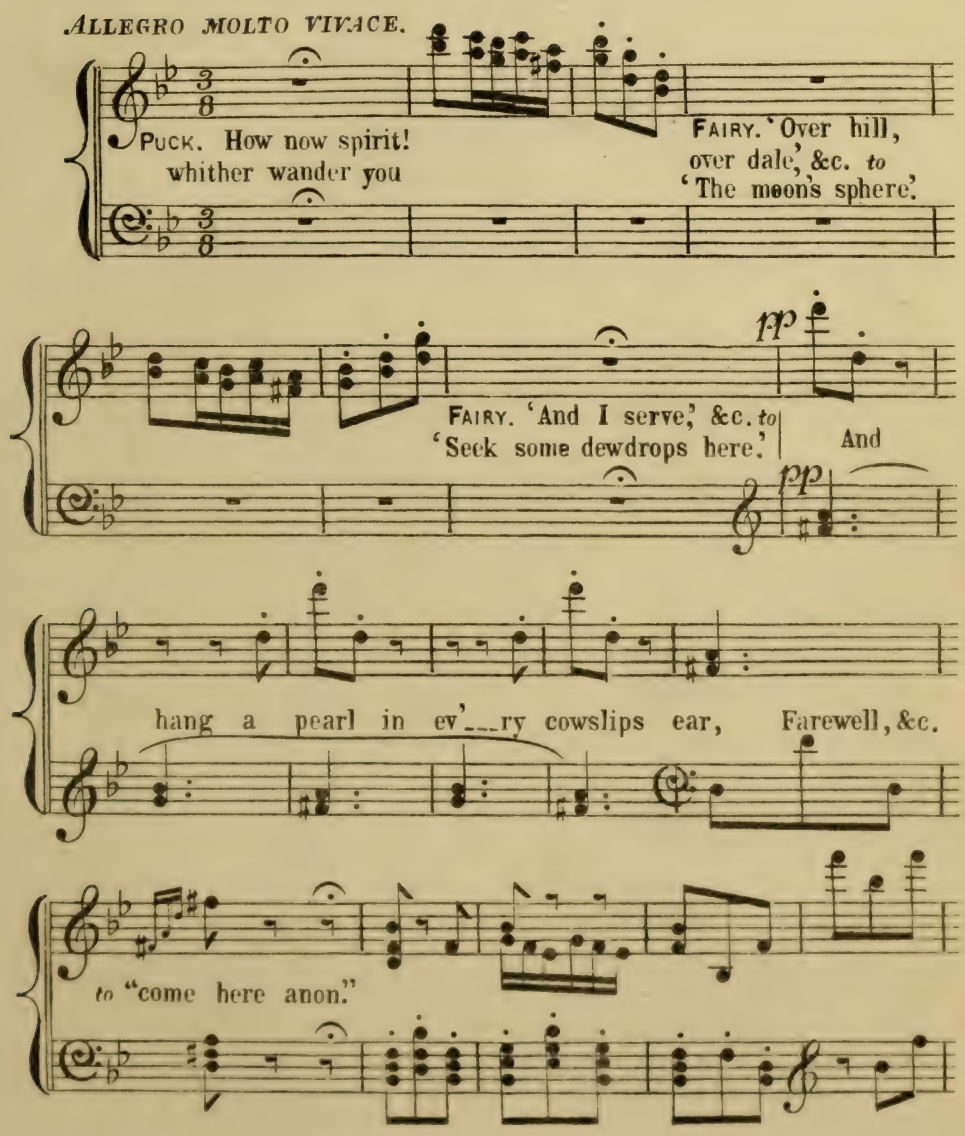
cres.


where . . . . swift_er than the moon's . . . .
f
sphere.
f

FAIRY MUSIC.

Act II. Sc: I.

FELIX MENDELSSOHN BARTHOLDY.



PUCK. The king doth keep &c.
to "acorn cups and hide them there" cres.

FAIRY. 'Either I mistake', &c.
to 'Are not you he.' cres - -

- - - cen - - - - do

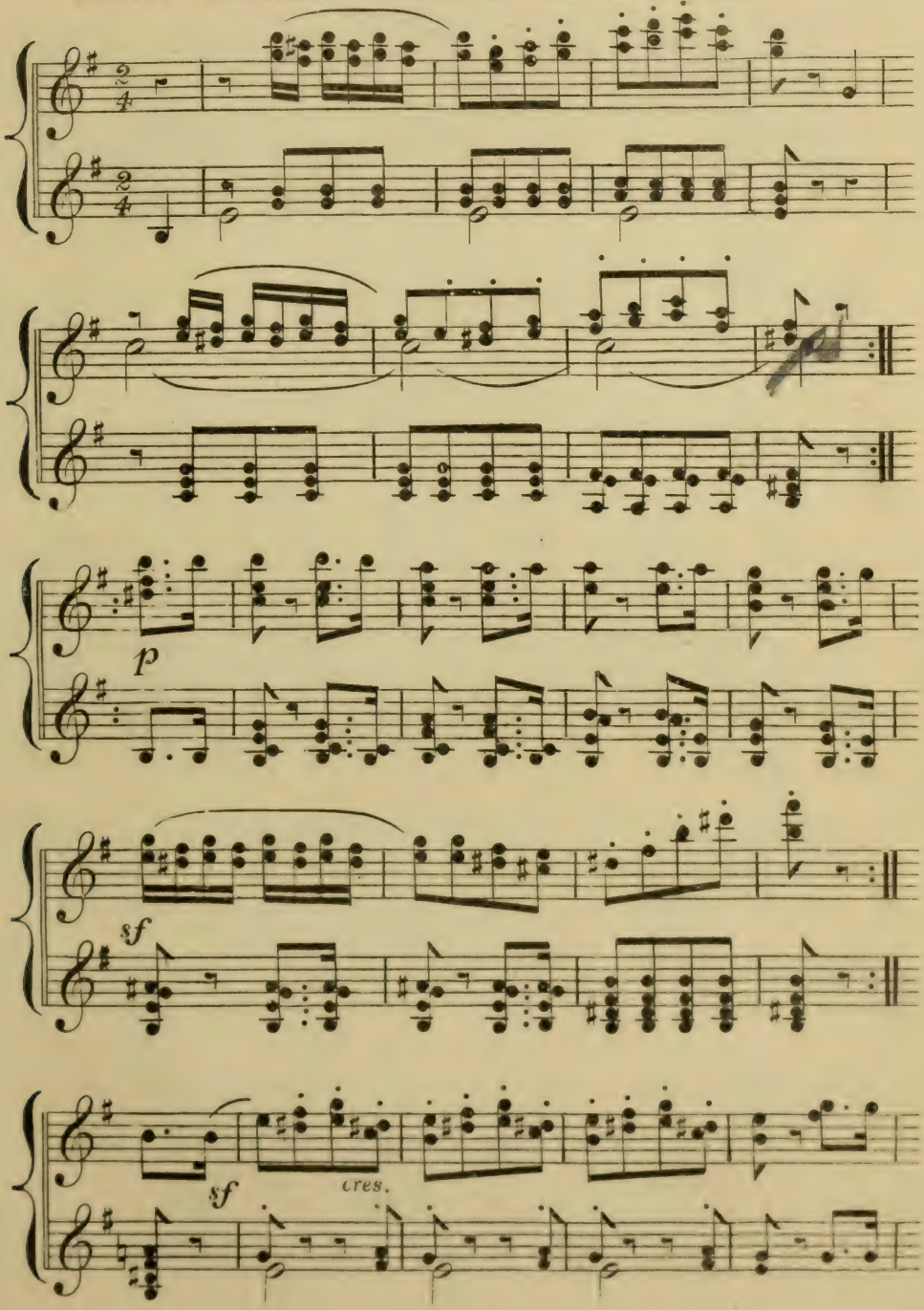
dimin:

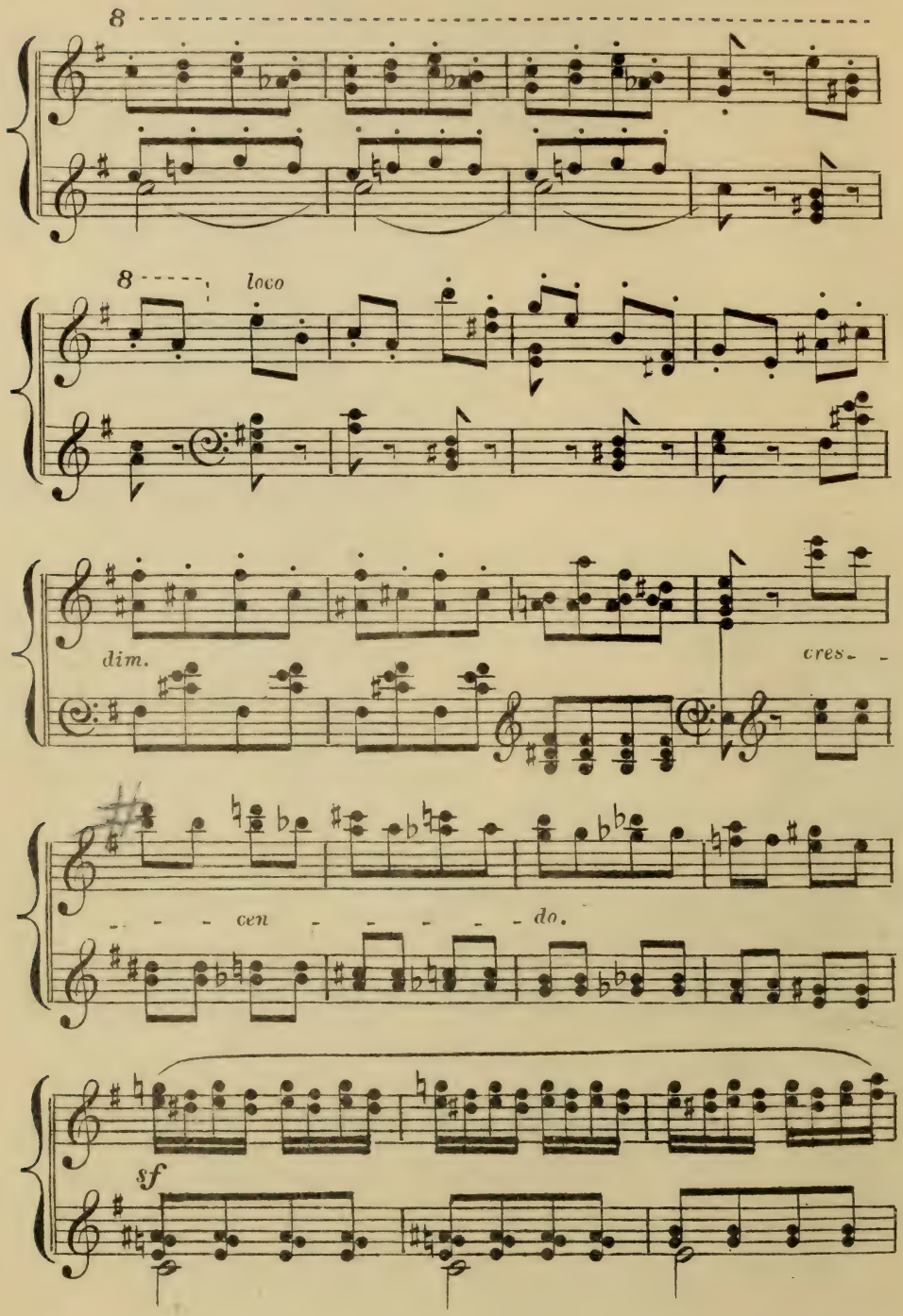
PUCK. Thou speak'st aright, &c.
to And 'tailor' cries - and falls

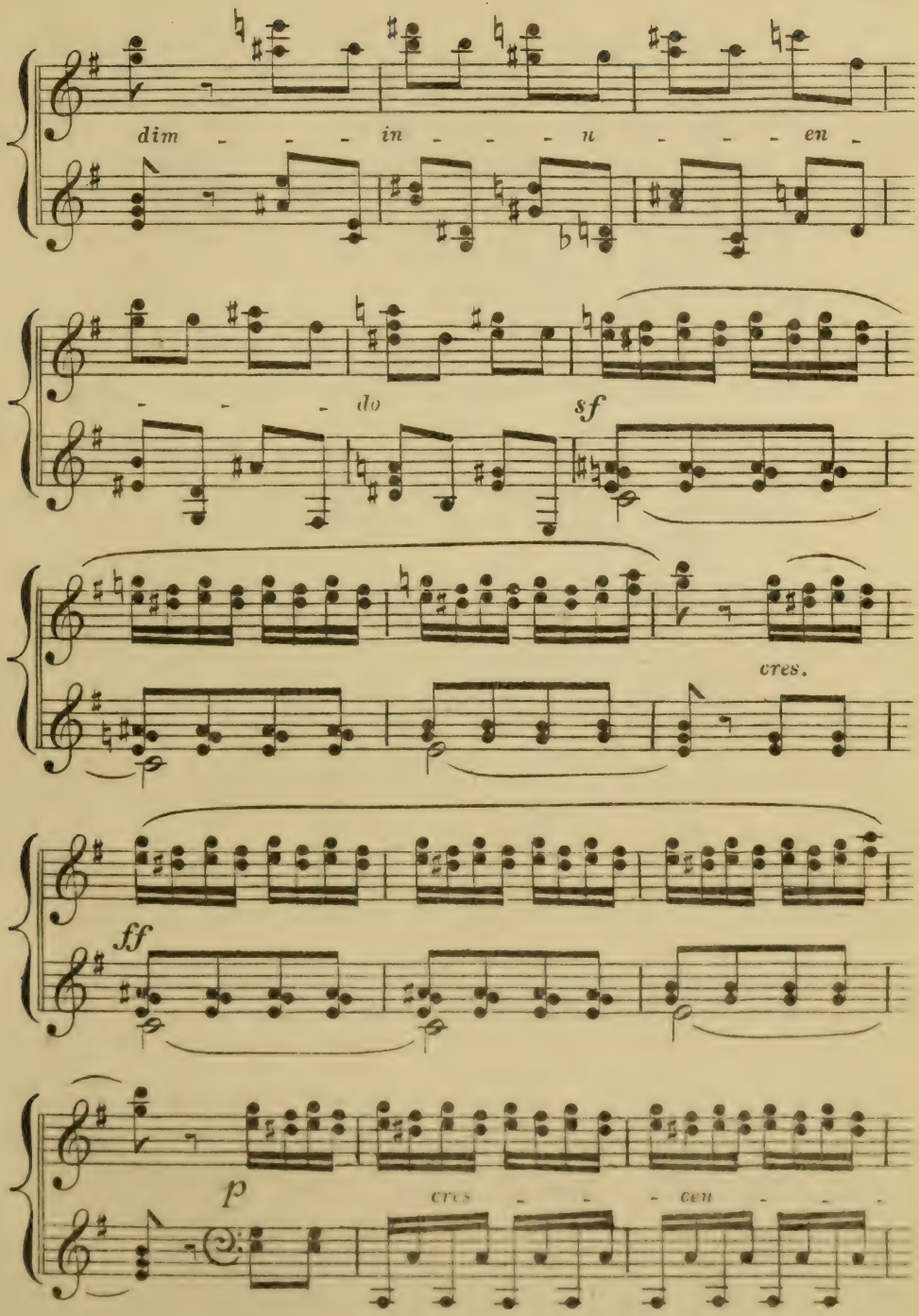
into a cough

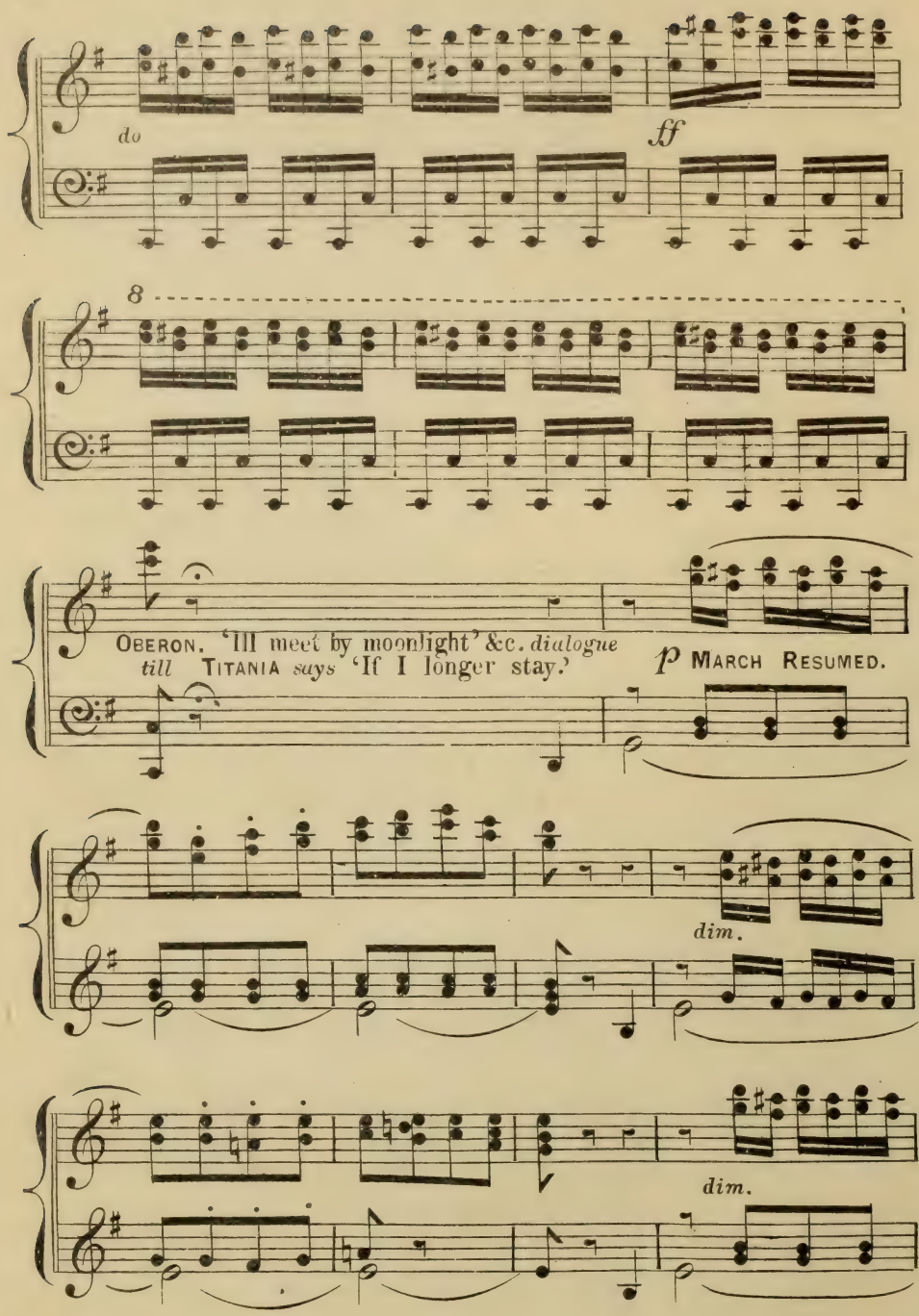
PUCK. 'And then the whole quire' &c.
FAIRY. 'Would that he were gone'.

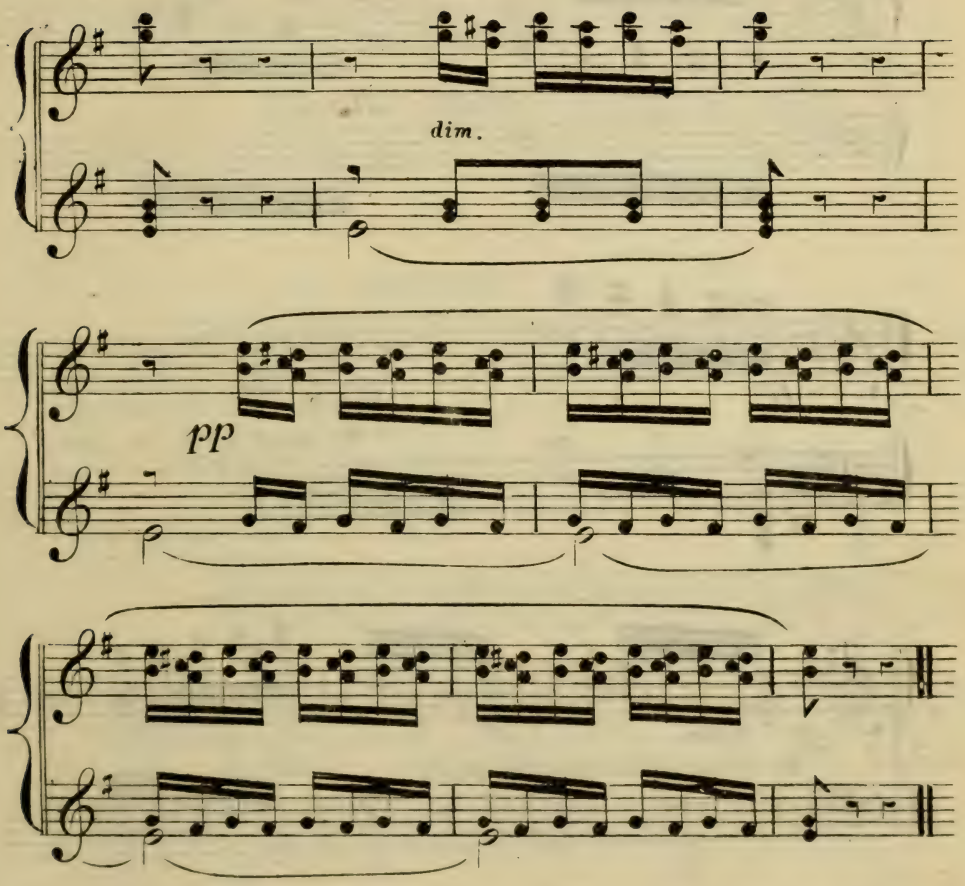
FAIRY MARCH. *Oberon & Titania enter.*



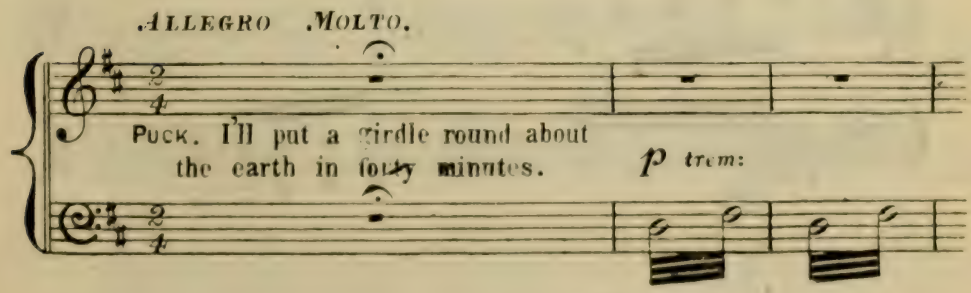

8
8
loco
dim.
cres-
- - - cen - - - - - do.
sf

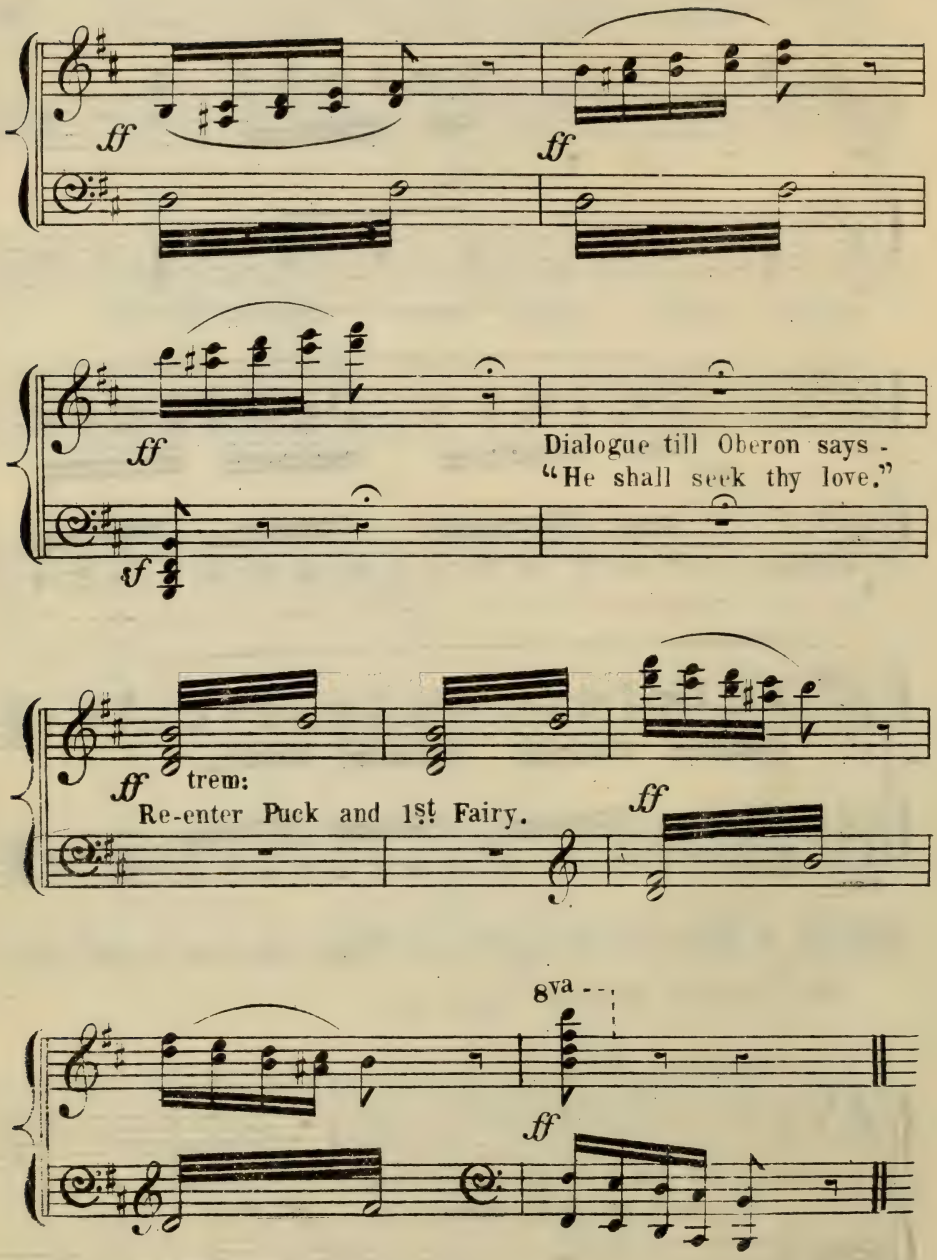

dim - - - in - - - u - - - en -
- - - do
sf
cres.
ff
p
cres - - - cen - - -


do
ff
8
OBERON. 'Ill meet by moonlight' &c. dialogue till TITANIA says 'If I longer stay.'
p MARCH RESUMED.
dim.
dim.



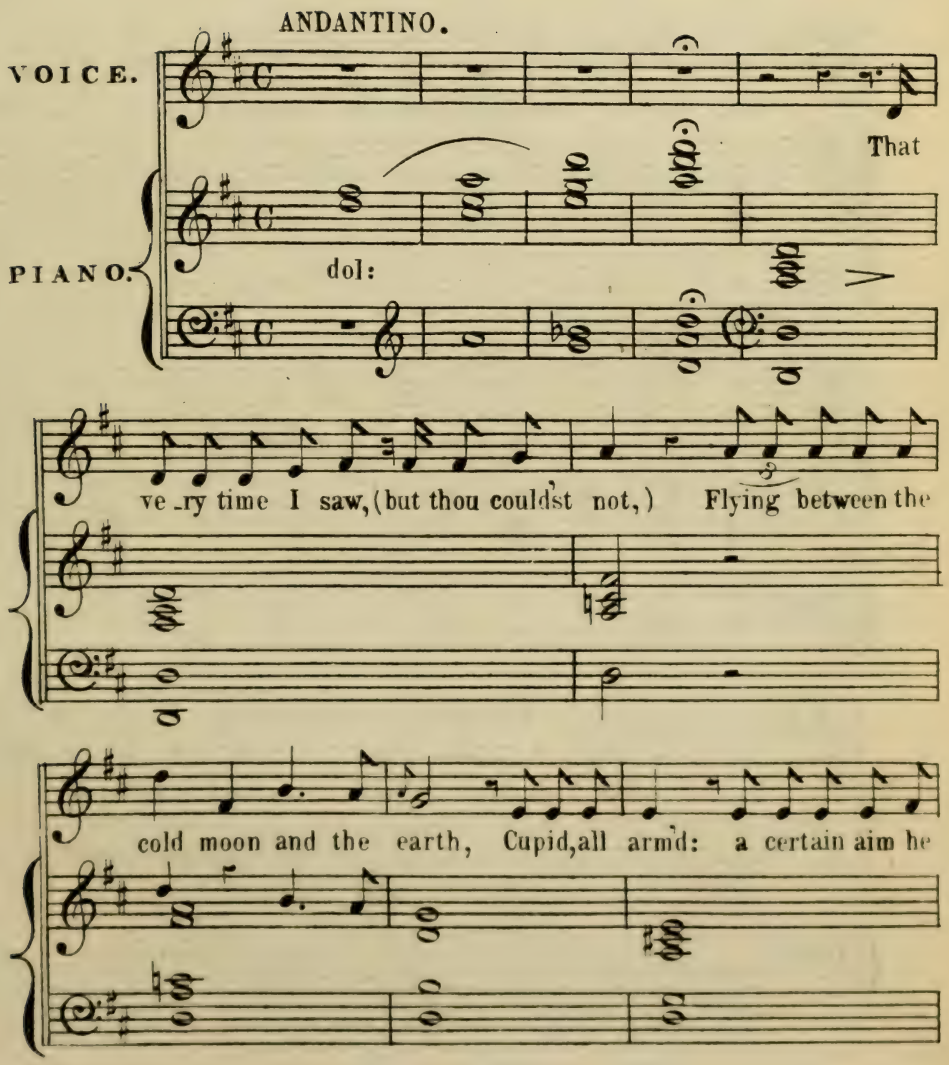
Here may be introduced, Recit: (Oberon.) "That very time I saw." and Air. "Love in idleness." (page 31.)




ff
ff
ff
Dialogue till Oberon says -
"He shall seek thy love."
f
ff
trem:
Re-enter Puck and 1st Fairy.
ff
8va
ff

RECIT:

THAT VERY TIME I SAW.



took At a fair vestal thron'd by the west; And loos'd he his

love shaft smart_ly from his bow, As it should

Moderato.

pierce a hun__dred thou___sand hearts:

But I might see young Cupid's fie__ry

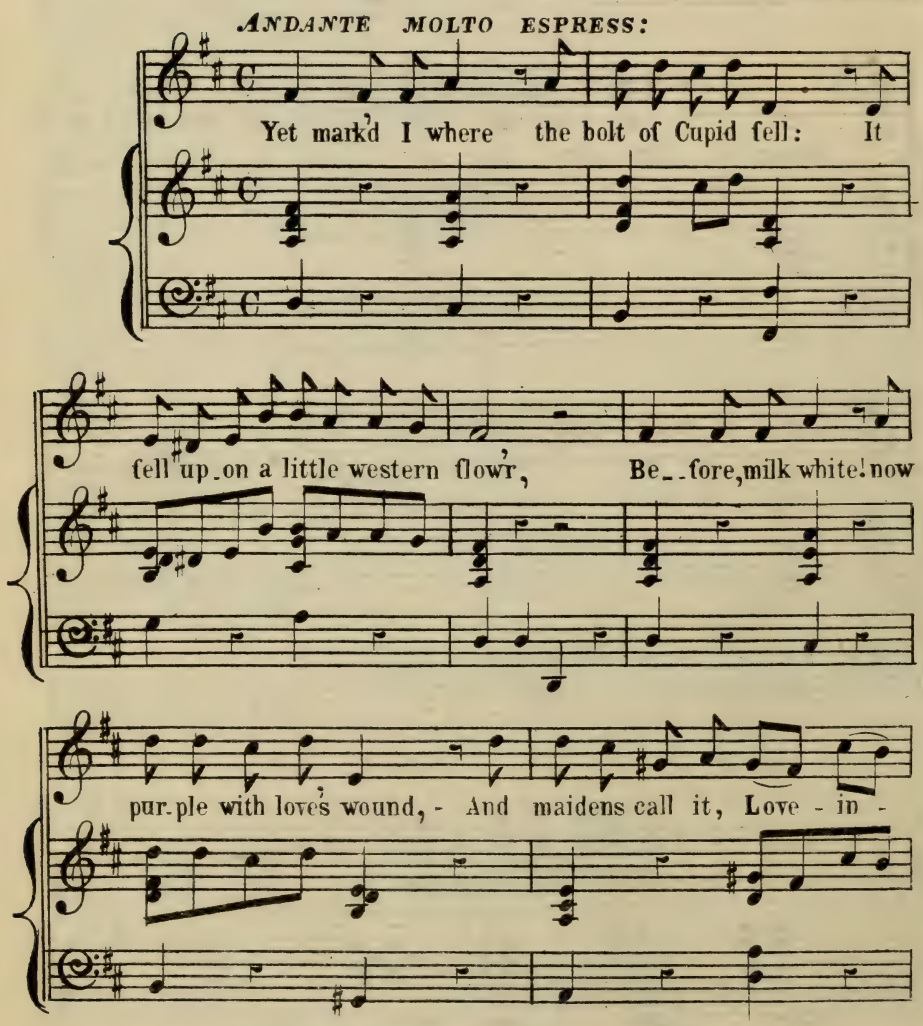
shaft Quench'd in the chaste beams of the wa ---- try

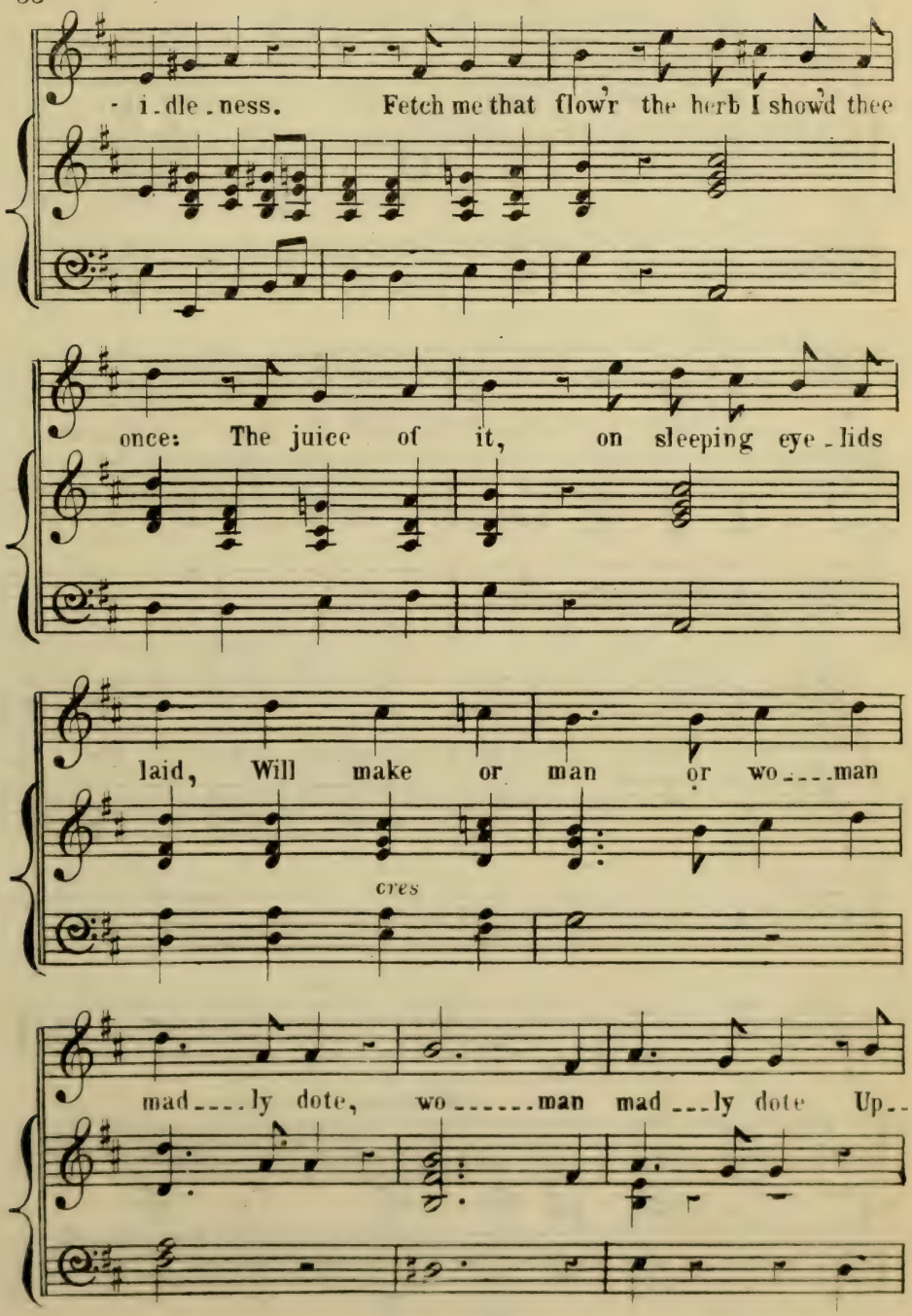
moon And the im ---- pe ----- ri -- al vot'ress pass'd

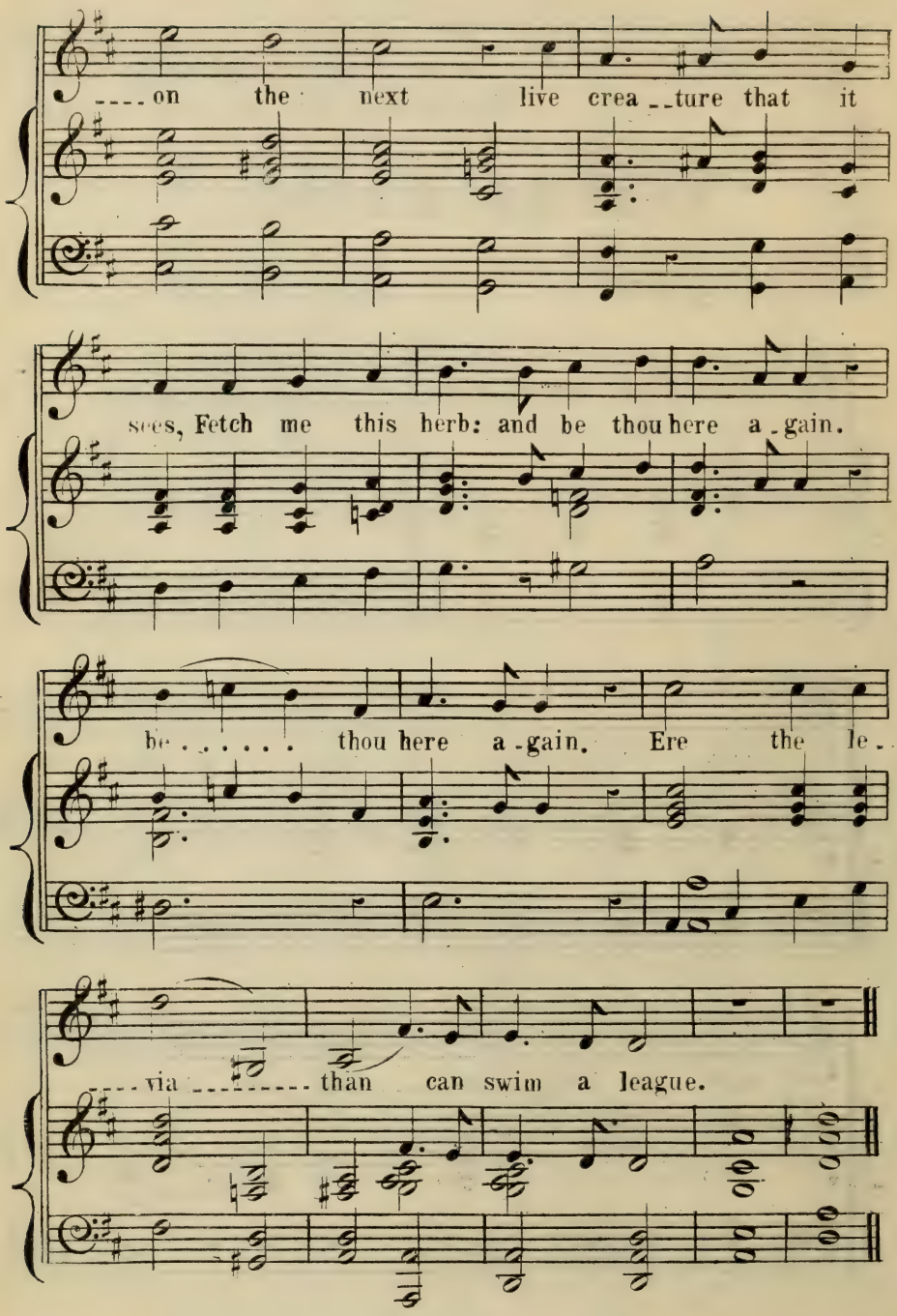
on, In maiden me -- di -- ta -- tion, fan -- cy free.

AIR.

LOVE IN IDLENESS.




i-dle-ness. Fetch me that flow'r the herb I show'd thee
once: The juice of it, on sleeping eye-lids
laid, Will make or man or wo---man
cres
mad---ly dote, wo------man mad---ly dote Up--

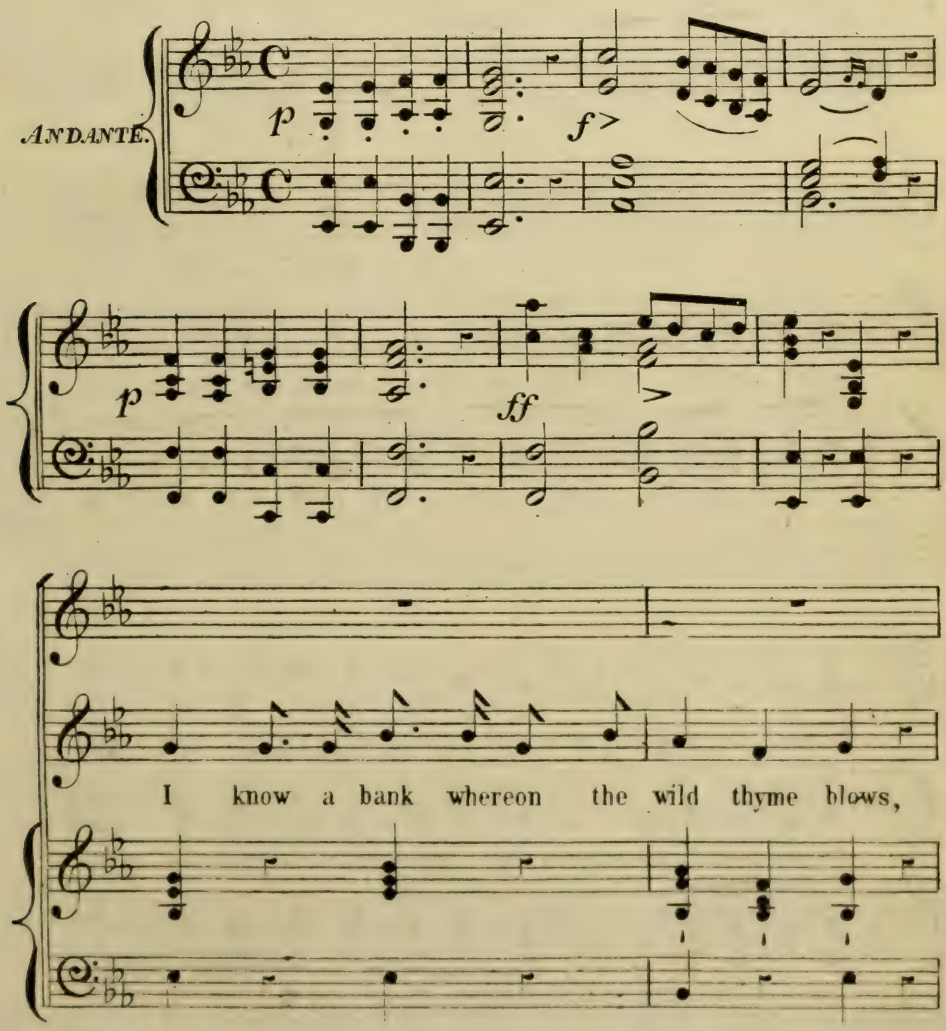

on the next live crea ture that it
sees, Fetch me this herb: and be thou here a gain.
be thou here a gain. Ere the le
via than can swim a league.

I KNOW A BANK.

DUET.

OBERON. – I pray thee give it me.

C. E. HORN.



I know a bank where_on the wild thyme blows

I know a bank where_on the wild thyme blows Where

Where ox_lips and the

oxlips and the nodding violet grows, Where ox_lips and the

nodding violet grows, I know a bank whereon the wild thyme

nodding violet grows, I know a bank whereon the wild thyme

col voce.

blows . . . . . the wild thyme blows.

blows . . . . . the wild thyme blows.

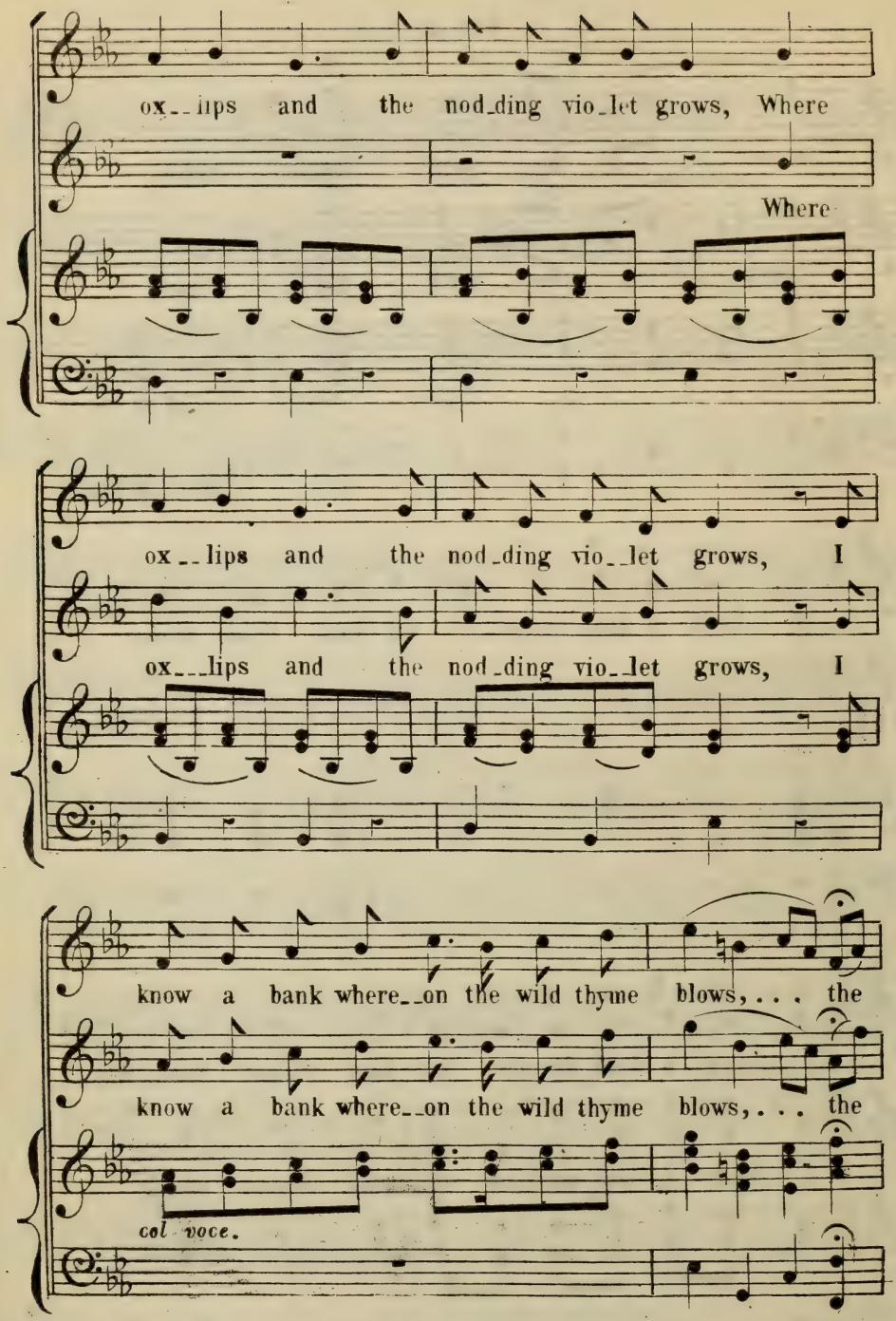
p *f*

I know a bank where on the wild thyme blows,

p

I know a bank whereon the wild thyme blows, Where

I know a bank whereon the wild thyme blows,


ox__lips and the nod_ding vio_let grows, Where
Where
ox__lips and the nod_ding vio__let grows, I
ox___lips and the nod_ding vio__let grows, I
know a bank where__on the wild thyme blows, . . . the
know a bank where__on the wild thyme blows, . . . the
col voce.

fr

wild thyme blows, There sleeps the fai-----ry

fr

wild thyme blows,

p *f*

ad lib.

Queen, ... There sleeps the fai--ry Queen.

ad lib.

There sleeps the fai---ry Queen, the fai--ry Queen.

ad lib.

espress.

I know a bank where-on the wild thyme blows, And the

espress.

I

nod_ding, nod_ding vio_____let grows,

ad lib:

mf

know a bank where_on the wild thyme blows, And the

p

nod_ding, nod_ding vio_____let grows.

f

piu Allegro.

cantabile.

There sleeps the fai__ry Queen, There sleeps some

p

times of the night, Lull'd in their flow'rs . . . with

There sleep the fai___ry

dan_ces and de_____light,

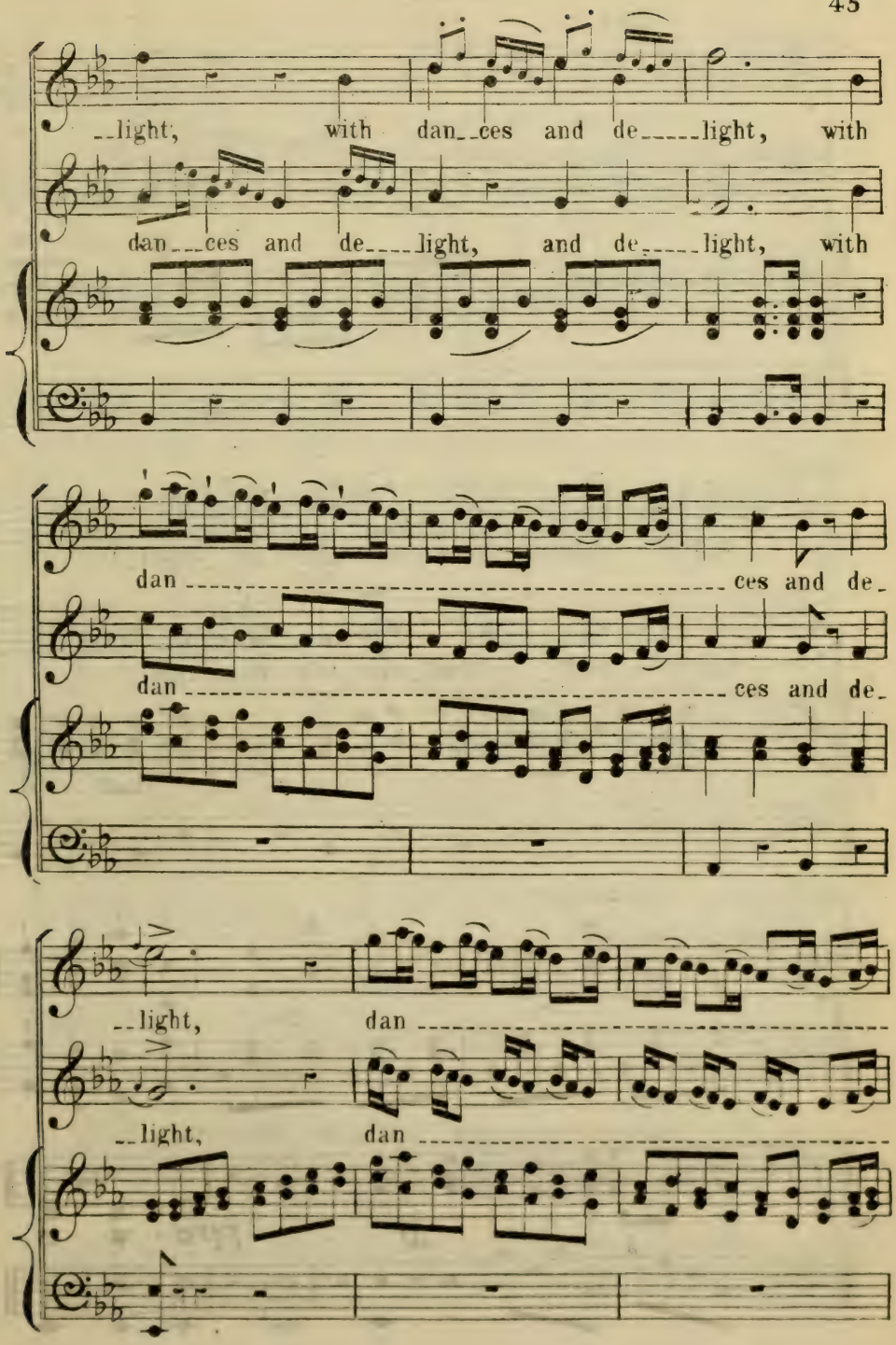
Queen. There sleeps some times of the night,

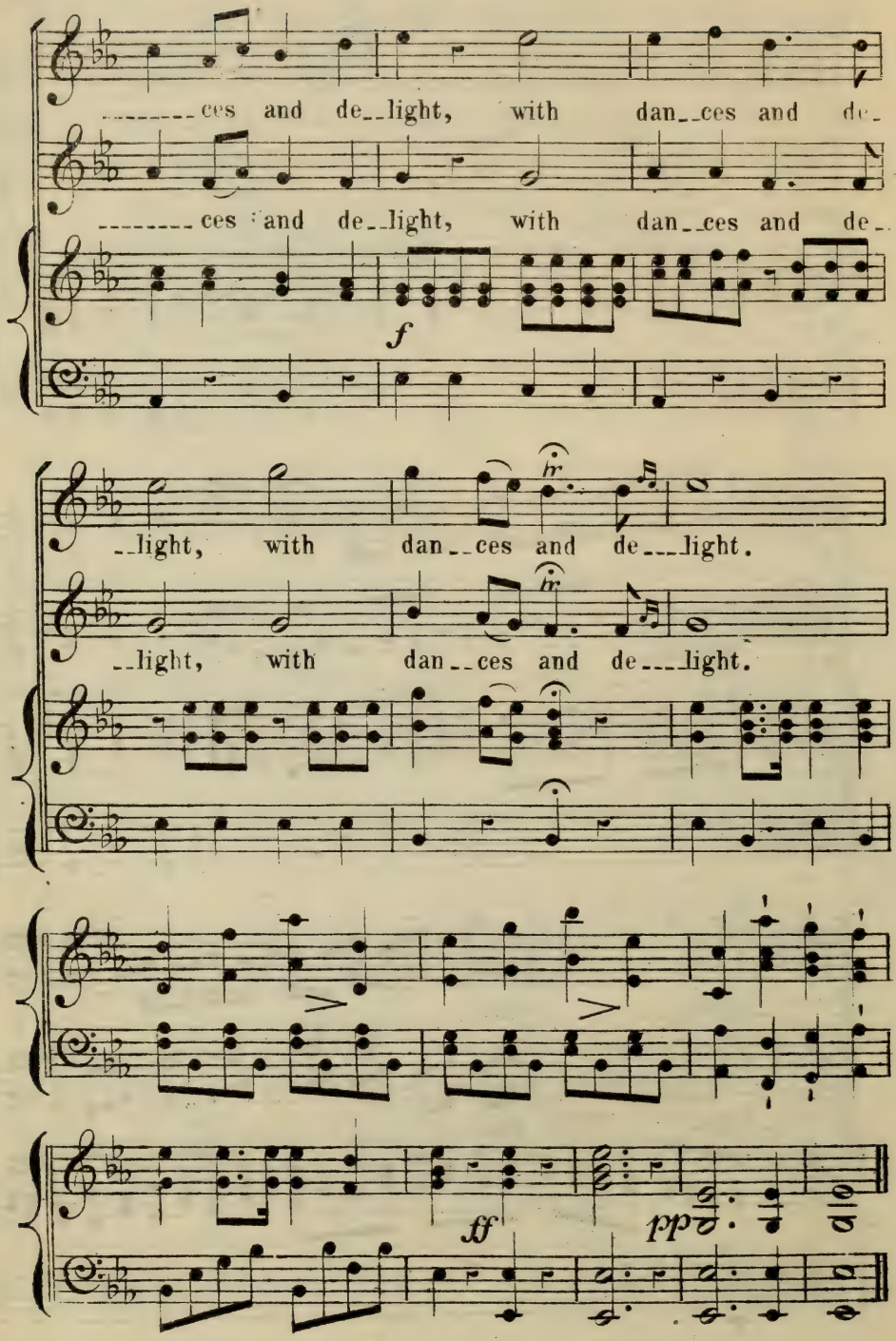
Lull'd in the flow'rs . . . with dan_ces and de___

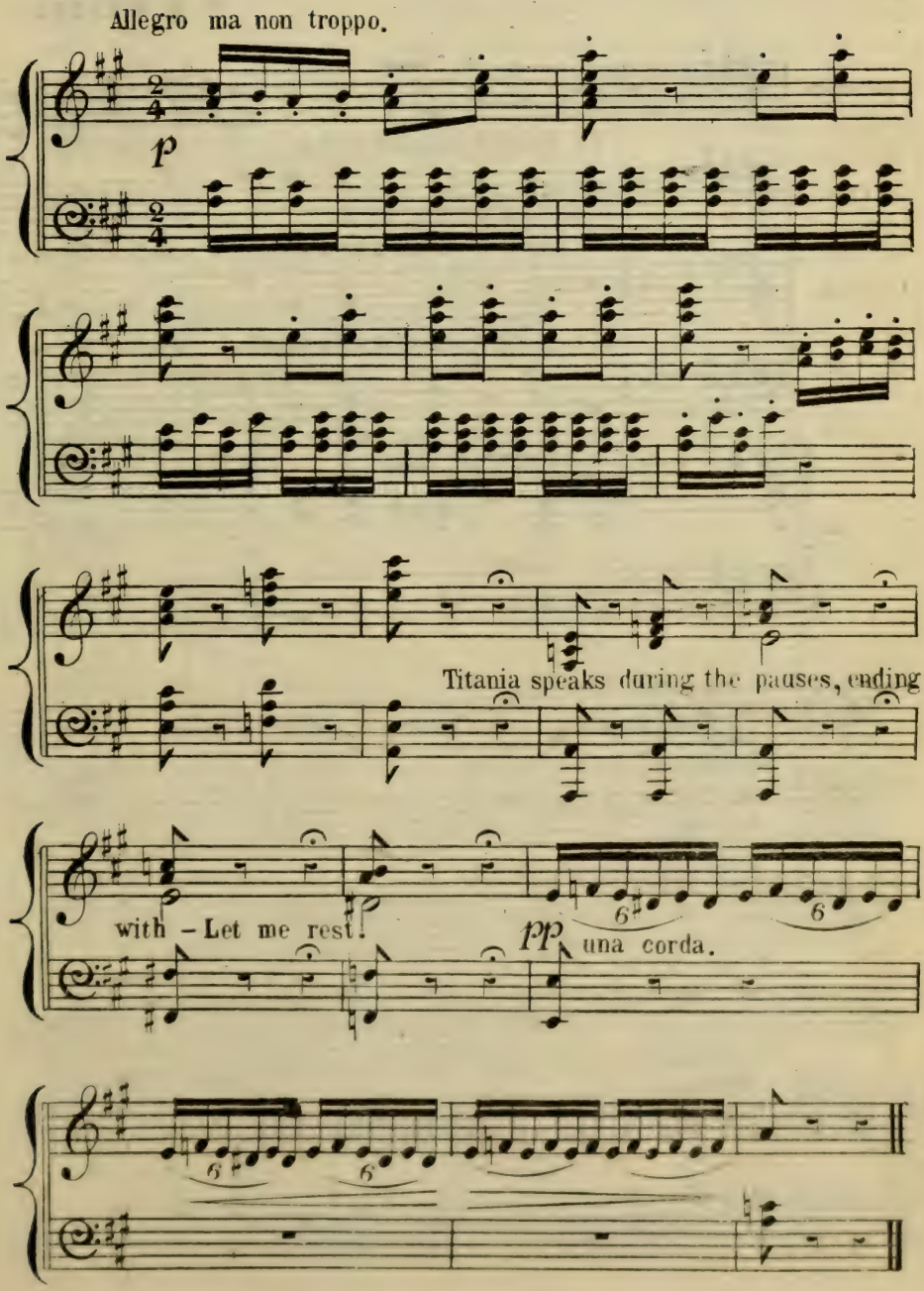
_light, with dan_ces and de___

with dan_ces and de____light, with

mf *p*


light, with dan ces and de light, with
dan ces and de light, and de light, with
dan ces and de
dan ces and de
light, dan
light, dan


ces and de_light, with dan_ces and de_
ces and de_light, with dan_ces and de_
f
_light, with dan_ces and de___light.
_light, with dan_ces and de___light.
ff
pp


Allegro ma non troppo.
p
Titania speaks during the pauses, ending
with – Let me rest!
pp una corda.

YE SPOTTED SNAKES.

R. S. STEVENS.

SOPRANO. Ye spotted snakes with dou-ble tongue! Thor-ny

ALTO. Ye spotted snakes with double tongue! Thorny

TENOR. Ye spotted snakes with double tongue! Thorny

BASS. Ye spotted snakes with double tongue! Thor-ny

Hedgehogs he not seen, *p*

Hedgehogs he not seen, *p* newts and

Hedgehogs he not seen, Newts and blind worms, newts and

Hedgehogs he not seen, Newts and blind worms, newts and

Newts and blind worms do no wrong, Come not

blind worms newts and blind worms do no wrong, Come not

blind worms newts and blind worms do no wrong, Come not

blind worms newts and blind worms do no wrong, Come not

near our fairy Queen Come not near our fairy Queen.

near our fairy Queen Come not near our fairy Queen, Philo-

near our fairy Queen Come not near our fairy Queen.

near our fairy Queen Come not near our fairy Queen.

sing in

_mel with me_lo_ _dy sing in your sweet

sing in your sweet lullaby sing.

sing in your sweet

your sweet lul_la_ _ _by sing in your sweet lul_la_ _

lul_ _la_ _by, sing, sing in your in your sweet lul_la_ _

. . . sing in your sweet . . . lul_ _la, lul_ _ _la

lul_ _la_ _by sing in your sweet lul_ _la_ _

p pp

by, lulla, lulla, lulla - by, lulla, lulla, lulla - by, Ne - ver

p

by. lulla, lulla, lulla - by lulla - by, Ne - ver

pp

by. lulla - by, lulla, lulla, lulla - by, Ne - ver

by. lulla - by, lulla - by, Ne - ver

harm nor spell nor charm Come our love - ly la - dy

harm nor spell nor charm Come our lovely la - dy

harm nor spell nor charm Come our love - ly la - dy

harm nor spell nor charm Come our love - ly la - dy

nigh So good night, so good night So good night, with lulla lul_la_

nigh So good night, so good night So good night, with lul_la_

nigh So good night, so good night So good night, with lulla lul_la_

nigh So good night, so good night So good night, with lul_la_

by, lulla, lulla, lulla by, lulla, lulla, lulla_ by.

by, lulla, lulla, lulla by, lulla_ by. Weav_ing

by, lulla by, lulla, lulla, lulla_ by. Weav_ing

by, lulla by, lulla_ by. Weav_ing

Weaving Spi_ders come not here Hence

Spiders come not here Weaving Spiders come not here Hence

Spi_ders come not here Weaving Spiders come not here Hence

Spi_ders come not here Hence

hence ye long legg'd spinners, ye long legg'd spinners

hence ye long legg'd spinners, hence ye long legg'd spinners

hence ye long legg'd spinners, ye long legg'd spinners

hence ye long legg'd spinners, ye long legg'd spinners

p *f*

hence beetles black approach not near Worm and Snail do

p

hence beetles black approach not near Worm and Snail do

p *f*

hence beetles black approach not near Worm and Snail do

p

hence beetles black approach not near Worm and Snail do

f

tr *p*

no of_fence, Worm and Snail do no of_fence. Philo_

no of_fence, Worm and Snail do no of_fence.

tr

no of_fence, Worm and Snail do no of_fence.

no of_fence, Worm and Snail do no of_fence.

mel with me lo - dy. Sing in

Sing in your sweet

Sing in your sweet lul-la-by sing.

Sing in sweet

your sweet lul - la - by sing in your sweet lul - la -

- lul - la by, in your sweet . . . lul - la, lul - la -

. . . . . in your sweet lul - la your sweet lul - la.

lul - la - by, sing in your sweet lul - la.

p pp

-by lulla, lulla, lulla- -by, lulla, lulla, lulla- -by. Ne--ver

p pp

-by lulla, lulla, lulla- -by, lulla, lulla, lulla- -by. Ne--ver

p pp

-by lulla- -by, lulla- -by. Ne--ver

p pp

-by lulla- -by, lulla- -by. Ne--ver

harm nor spell nor charm Come our lovely la-dy nigh So good

harm nor spell nor charm Come our lovely la-dy nigh So good

harm nor spell nor charm Come our lovely la-dy nigh So good

harm nor spell nor charm Come our lovely la-dy nigh So good

night so good night so good night with lulla, lulla-

night so good night so good night with lula--la---

night so good night so good night with lul-la, lul-la-

night so good night so good night with lul---la---

-by, lul-la, lul-la, lul-la- -by, lul-la, lul-la, lul-la- -by.

-by, lul-la, lul-la, lul-la- -by, lul-la, lul-la, lul-la- -by.

-by, lul-la- -by, lul-la- -by.

-by, lul-la- -by, lul-la- -by.

OBERON ENTERS AND SQUEEZES FLOWER ON TITANIA'S EYELIDS.

OBERON.- What thou seest &c. to 'some vile thing is near.'

ALLEGRO MOLTO.

EXIT OBERON.

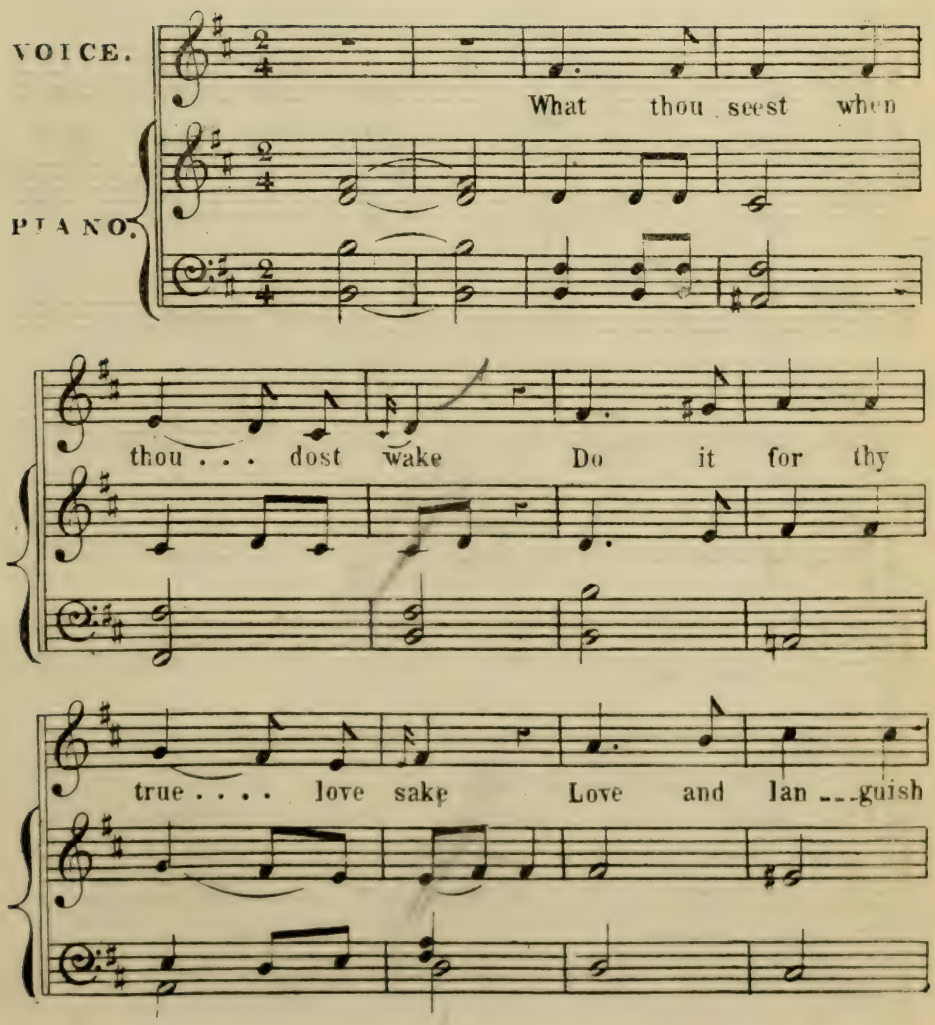
Dialogue till PUCK *says* 'this kill courtesy.'

ALLEGRO MOLTO.

PUCK *continues* - Churl upon thine eyes to this charm doth owe.

EXIT PUCK.

"WHAT THOU SEEST."



for his sake Be it ounce or

cat . . . or bear Pard, . or boar . with

brist .....ly hair, In thy eye, that

shall ap....pear, When thou wak'st it

is thy dear, Wake when some vile

thing... is near, When... thou wak'st it

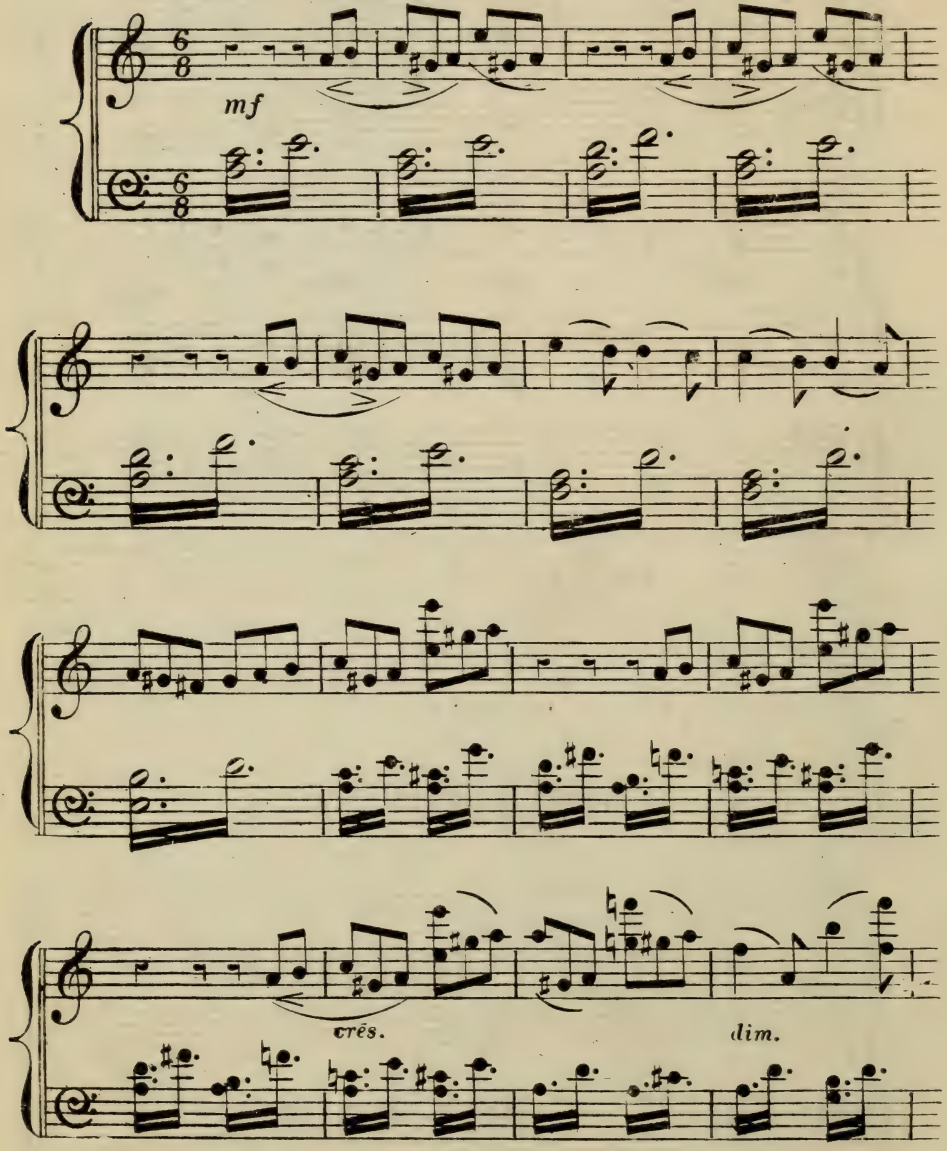
is thy... dear; Wake... when

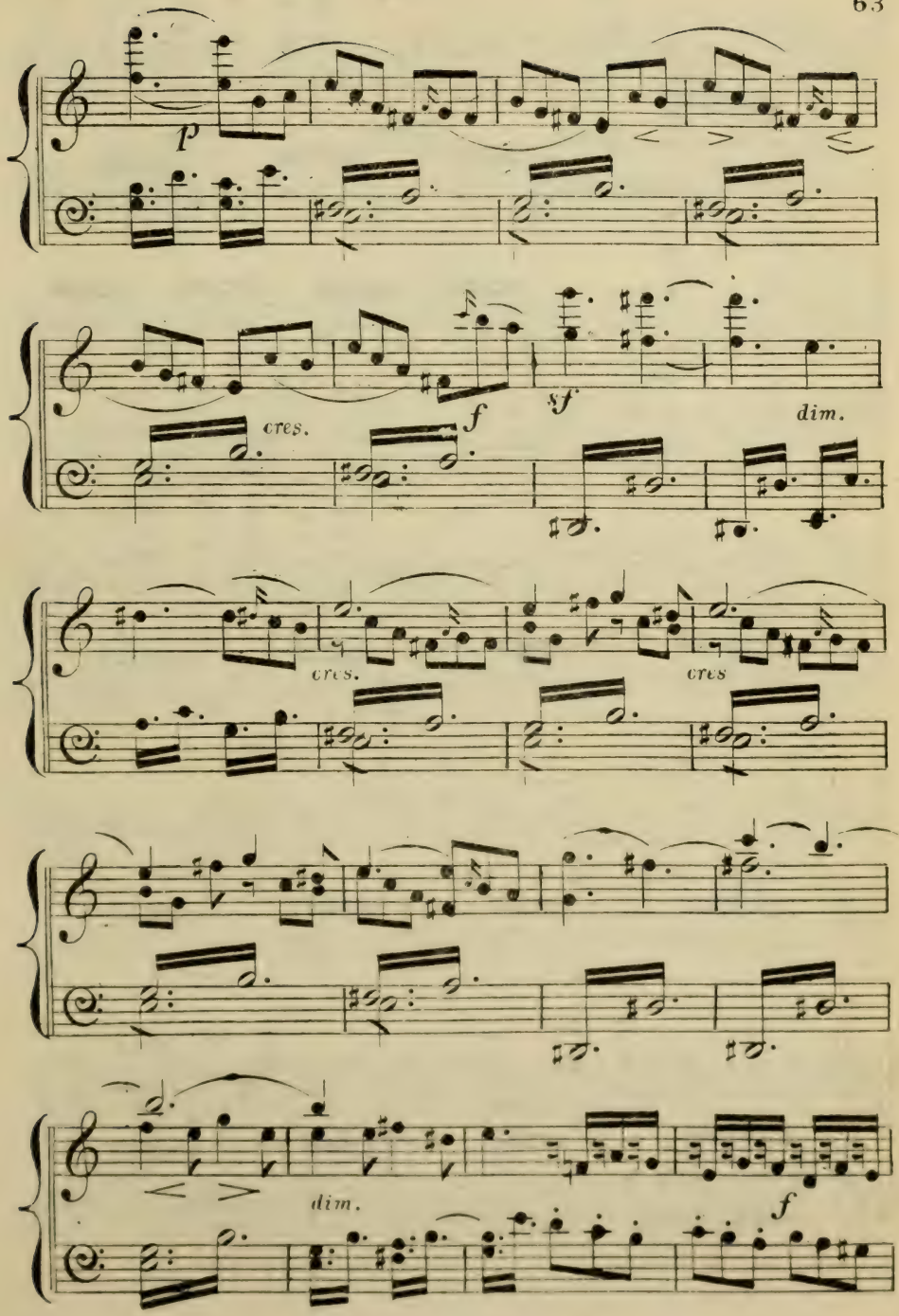
some vile thing... is near....

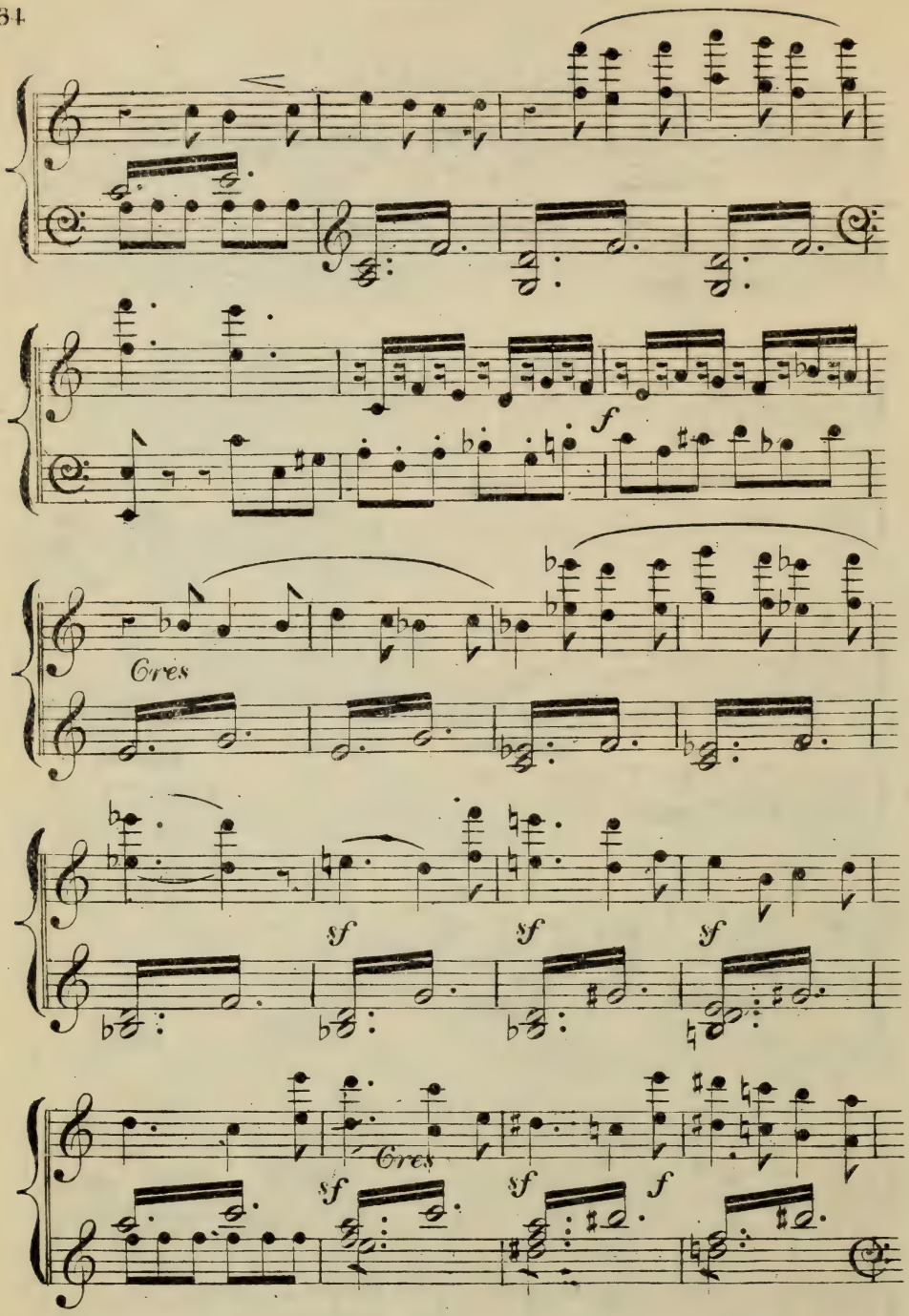
INTERLUDE.

HERMIA SEEKS LYSANDER AND LOSES HERSELF IN THE WOOD.

ALLEGRO APPASSIONATO.




p
cres.
f
sf
dim.
cres.
cres
dim.
f


f
Cres
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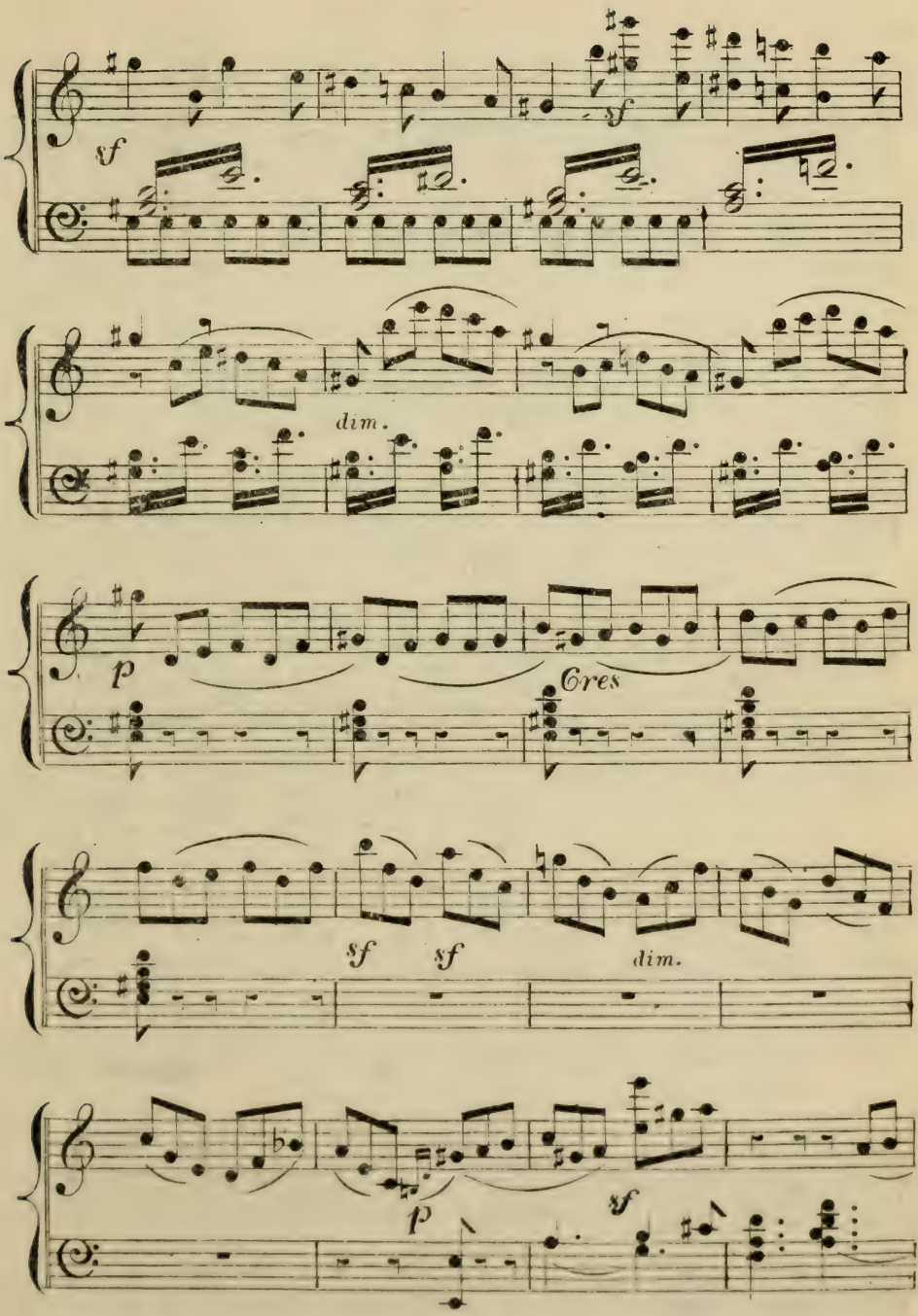
f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Cres
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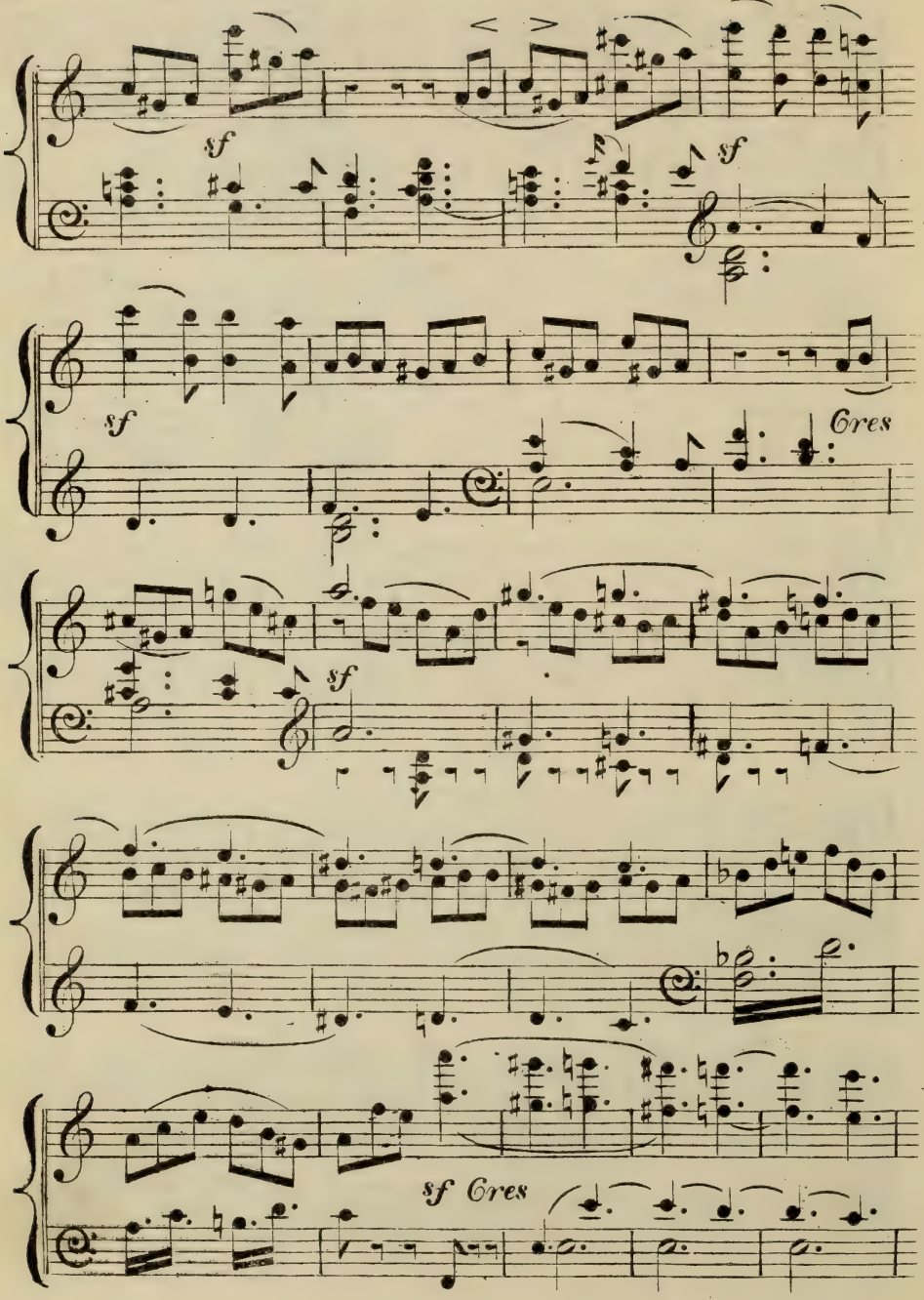
sf
dim.
p
sf


sf
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Cres
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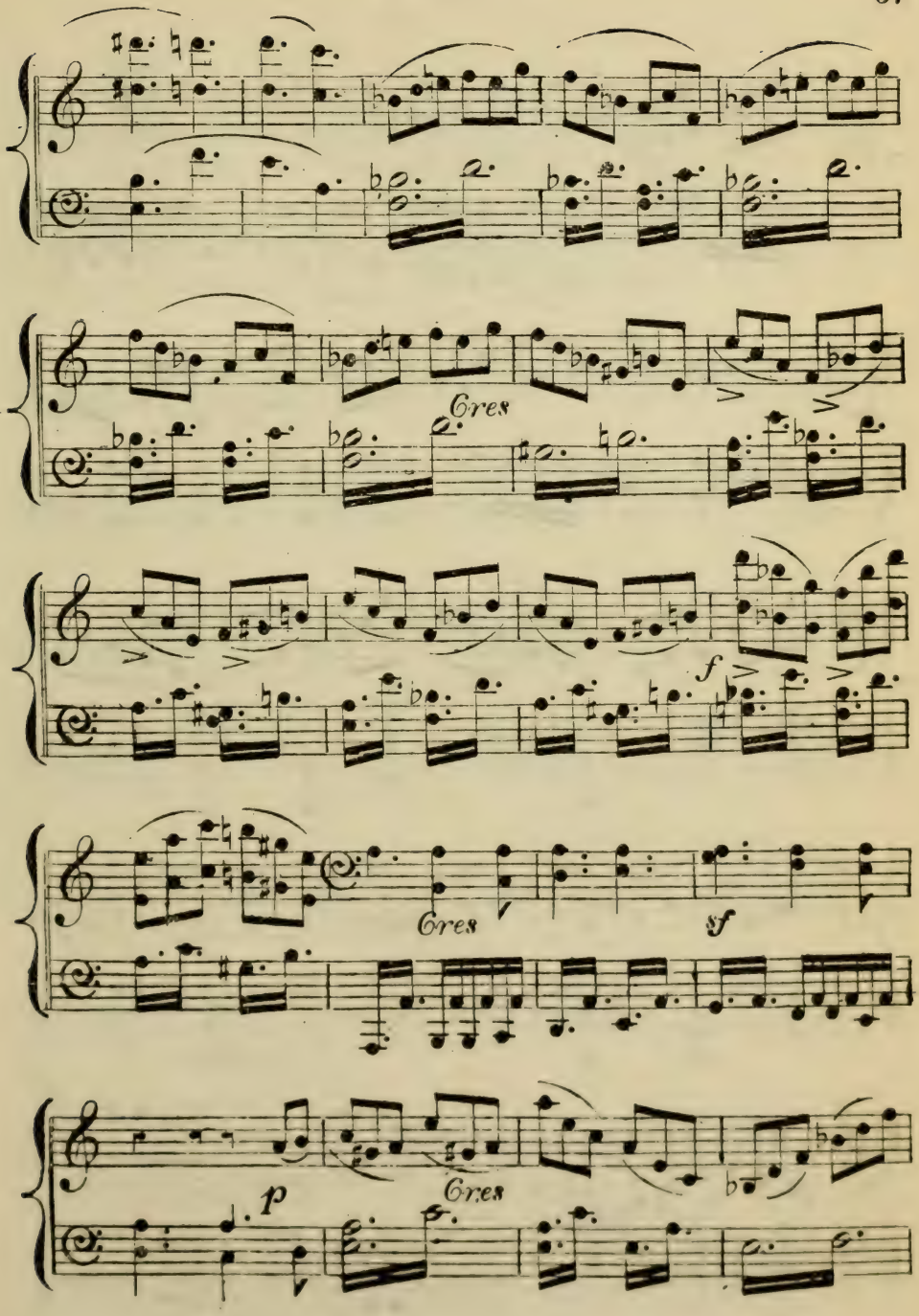
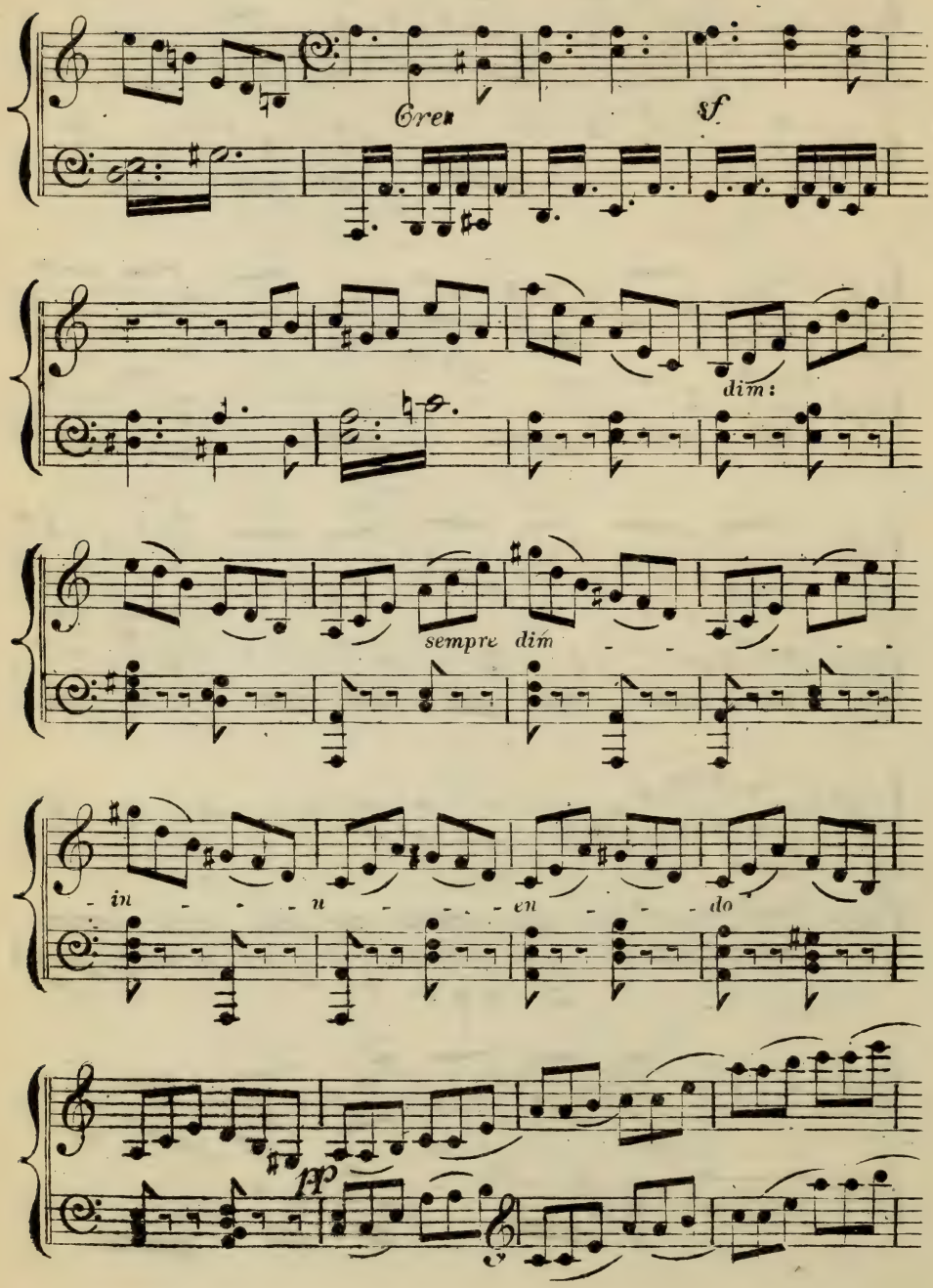
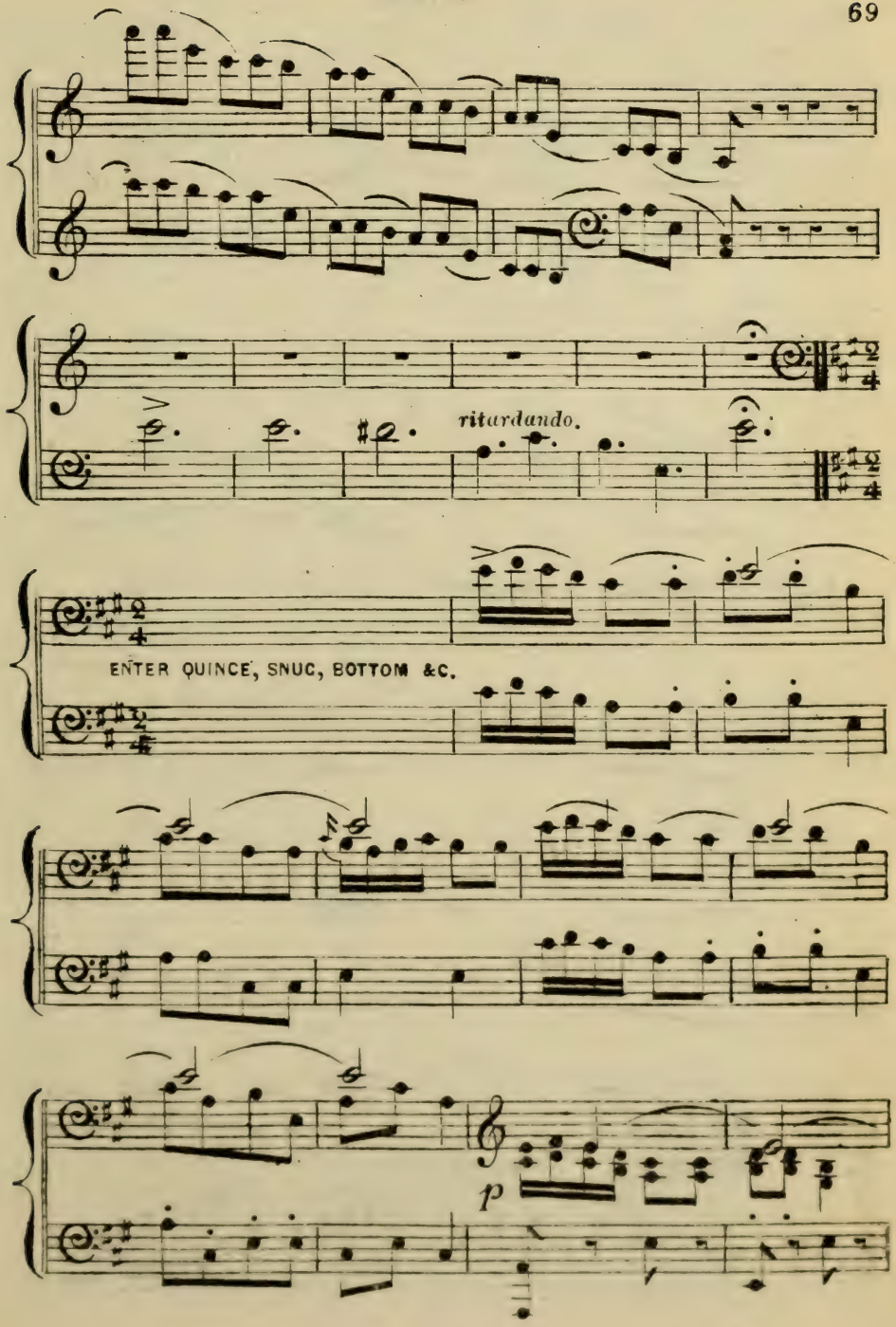
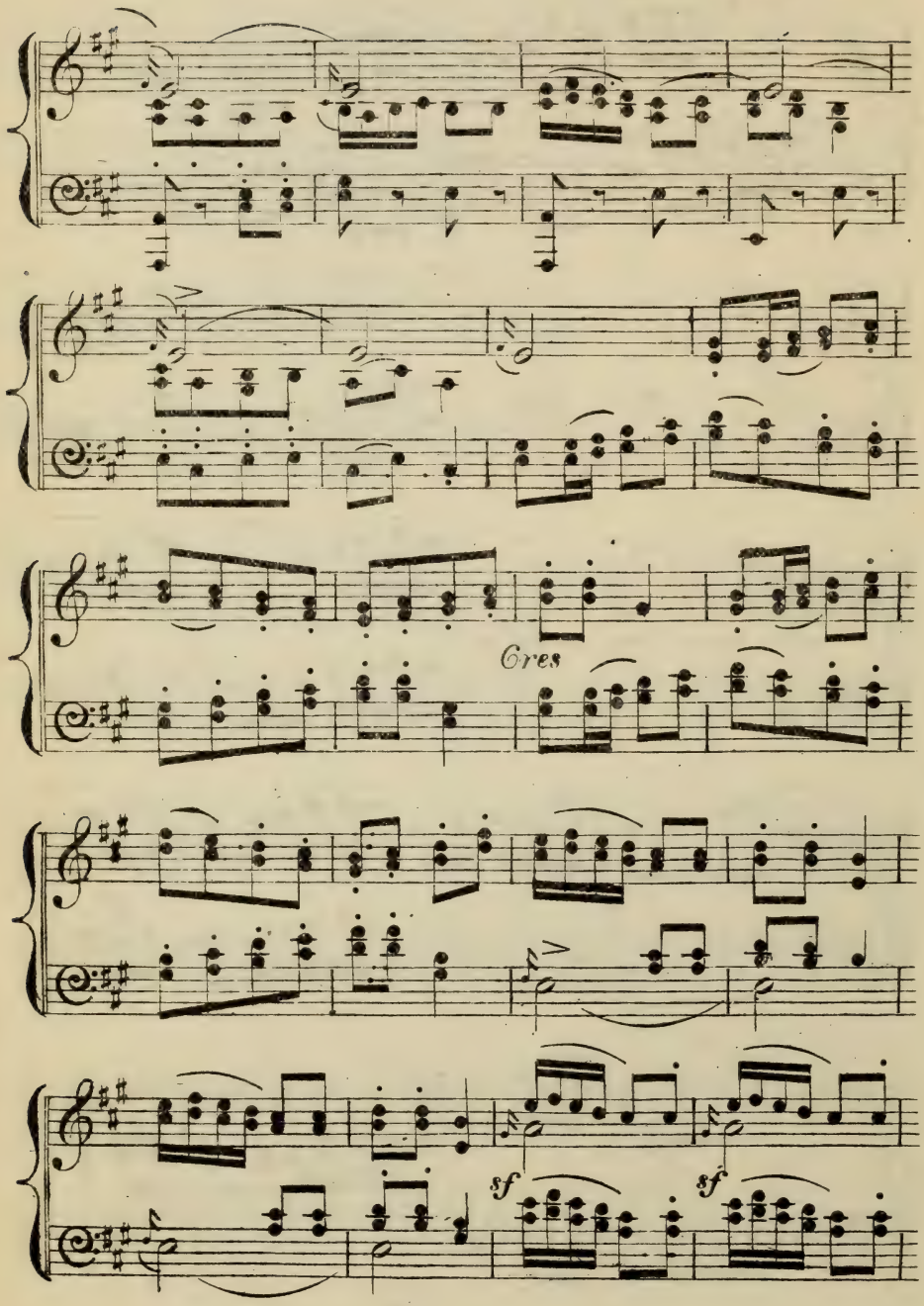
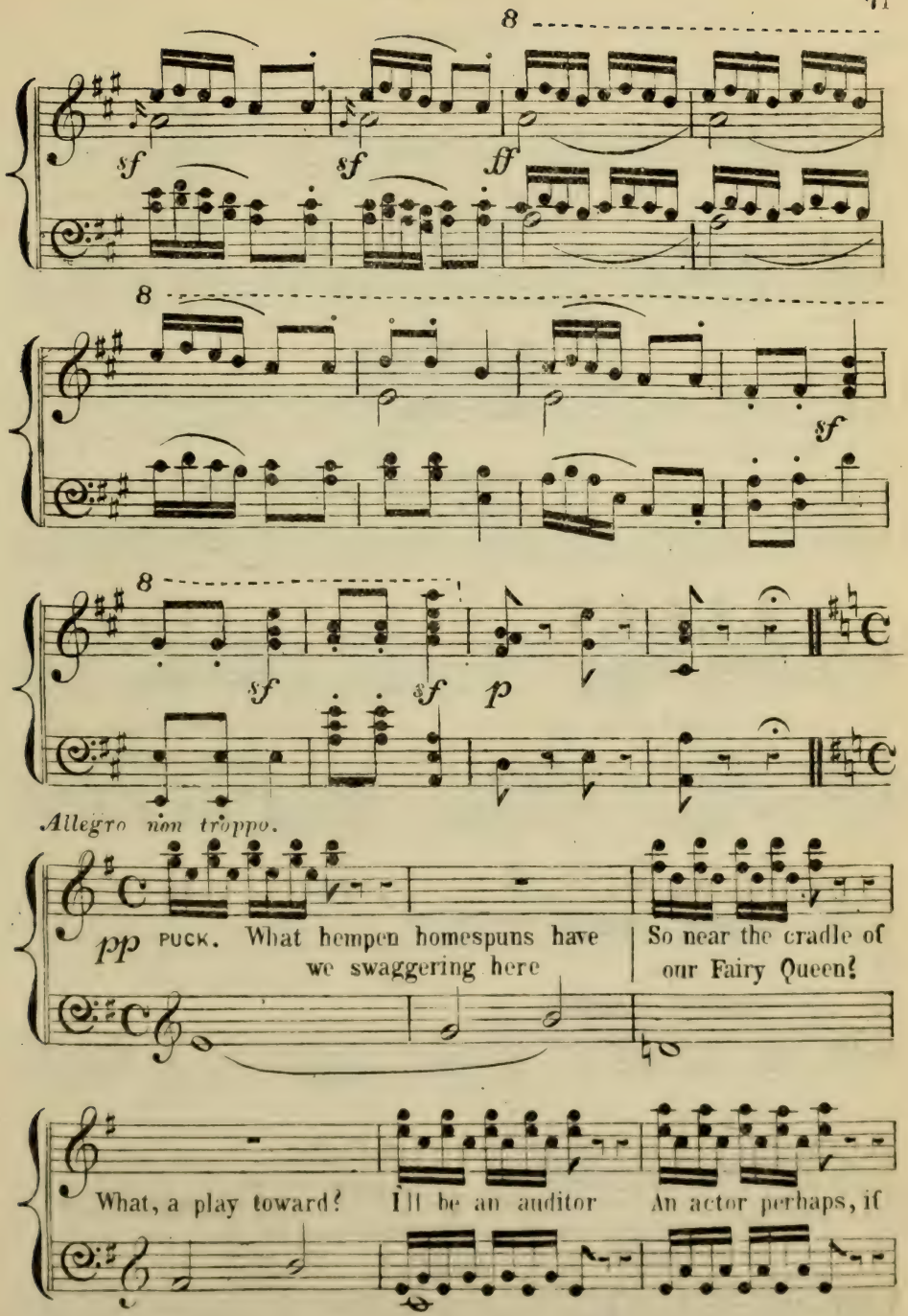
sf Cres


Cres
f
Cres
sf
p
Cres


Cres
sf
dim:
sempre dim
in - u - en - do
pp


ritardando.
ENTER QUINCE, SNUG, BOTTOM &C.
p


Cres
sf
sf


8
sf
sf
ff
8
sf
8
sf
sf
p
Allegro non troppo.
pp
PUCK. What hempen homespuns have we swaggering here
So near the cradle of our Fairy Queen?
What, a play toward?
I'll be an auditor
An actor perhaps, if

I see cause *Till* BOTTOM *says* "to thee appear."

PUCK. "A stranger Pyramus than e'er play'd here"

Dia: till FLUTE *says* "most lovely jew."

FLUTE *continues* As true as truest horse that

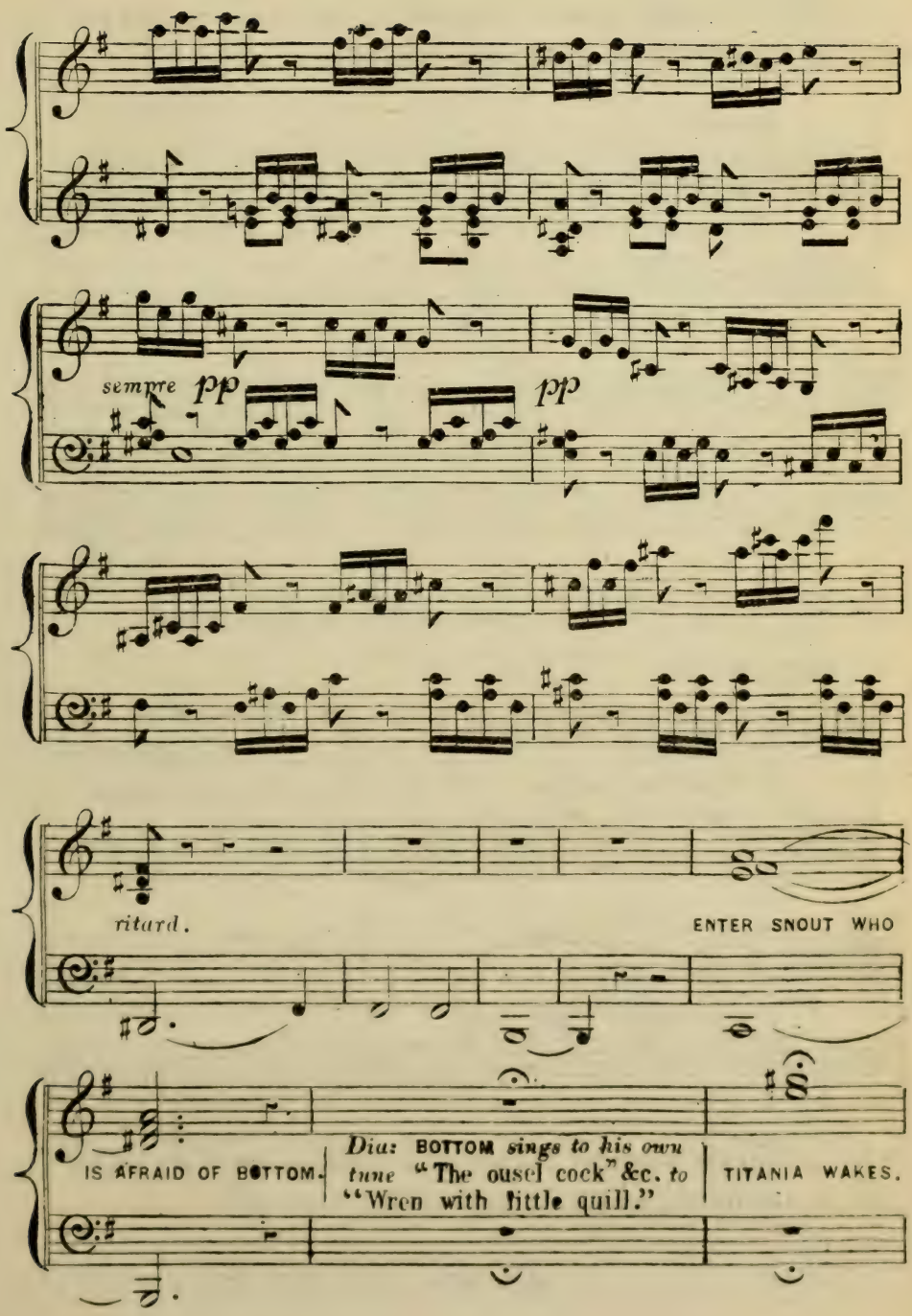
yet would never tire

ENTER BOTTOM WITH AN

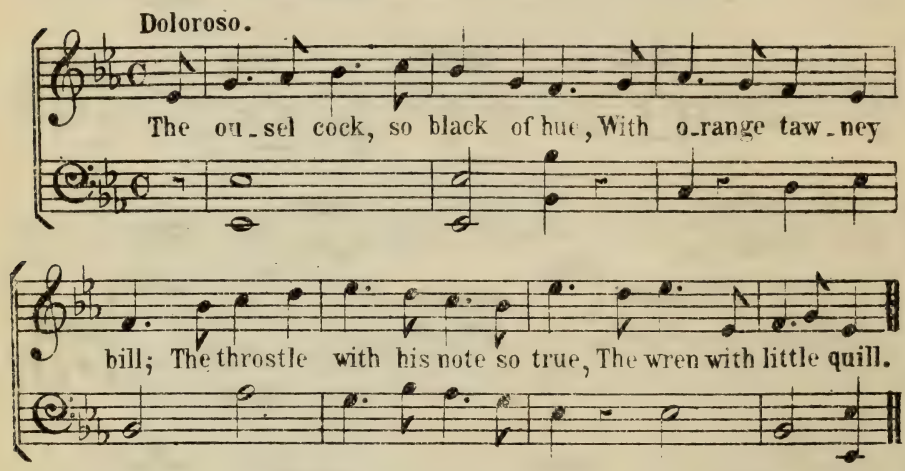
ASS'S HEAD.

EXEUNT CLOWNS.

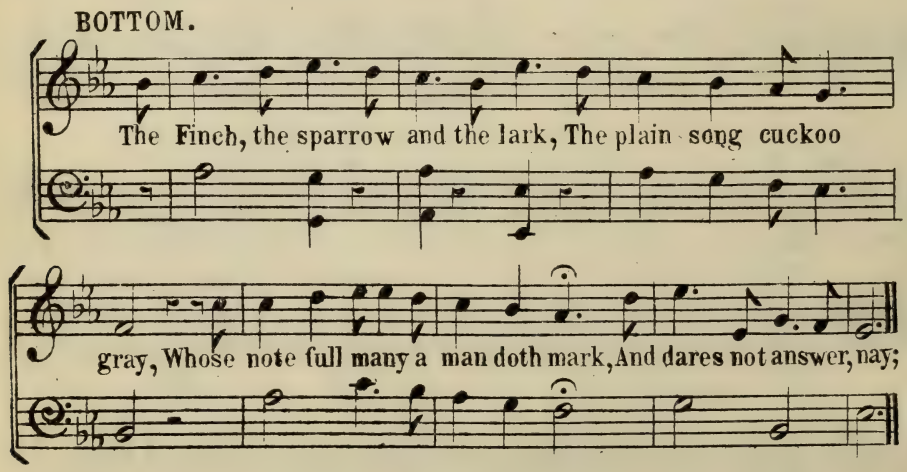
pp *While* PUCK *is speaking.* I'll follow you, I'll lead you about &c.


sempre pp
pp
ritard.
ENTER SNOUT WHO
IS AFRAID OF BOTTOM.
Dia: BOTTOM sings to his own tune "The ousel cock" &c. to "Wren with little quill."
TITANIA WAKES.

BOTTOM. - Do what they can. I will walk up and down here, and I will sing, that they shall hear I am not afraid.



TITANIA. (waking.) What angel wakes me from my flowery bed.



for, indeed, who would set his wit to so foolish a bird? who would give a bird the lie, though he cry, cuckoo, never so?

Dialogue till TITANIA *says* –
"gentle mortal, sing again."

Cres

When TITANIA *calls*
"Moth and Mustard-seed"

FOUR FAIRIES ENTER
1ST FAIRY. "Ready."

2ND FAIRY. "And I"

3RD FAIRY. "And I."

ALL. "Where shall we go."

Dim. TITANIA –
"Do him courtesies"

p

THE FAIRIES. Hail, mortal!

Hail! hail! hail!

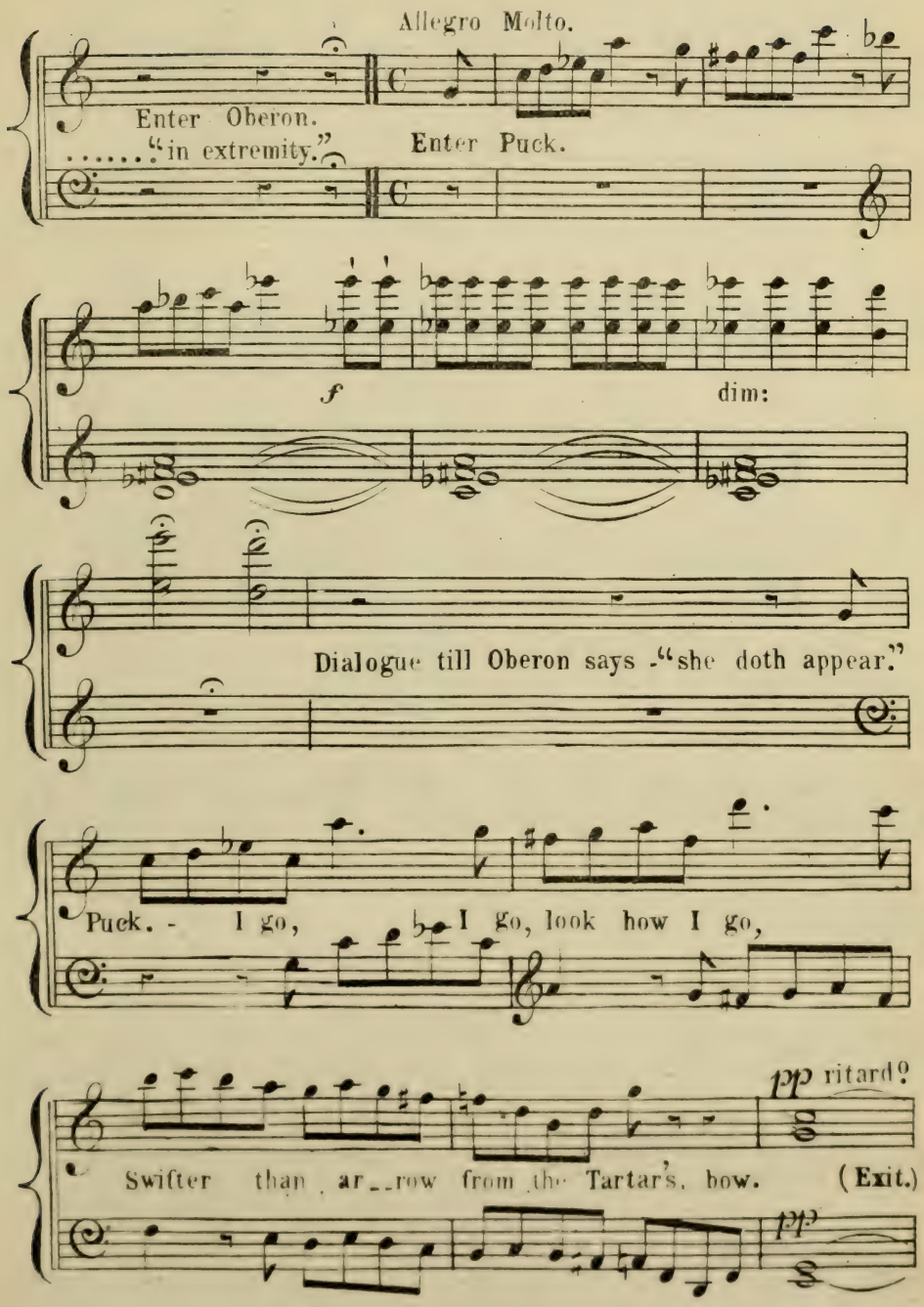
Dialogue till Bottom says "Good Master Mustard-seed."

TITANIA. - "Come, wait upon him; lead him to my bower"

"The moon, methinks, looks" &c - to -

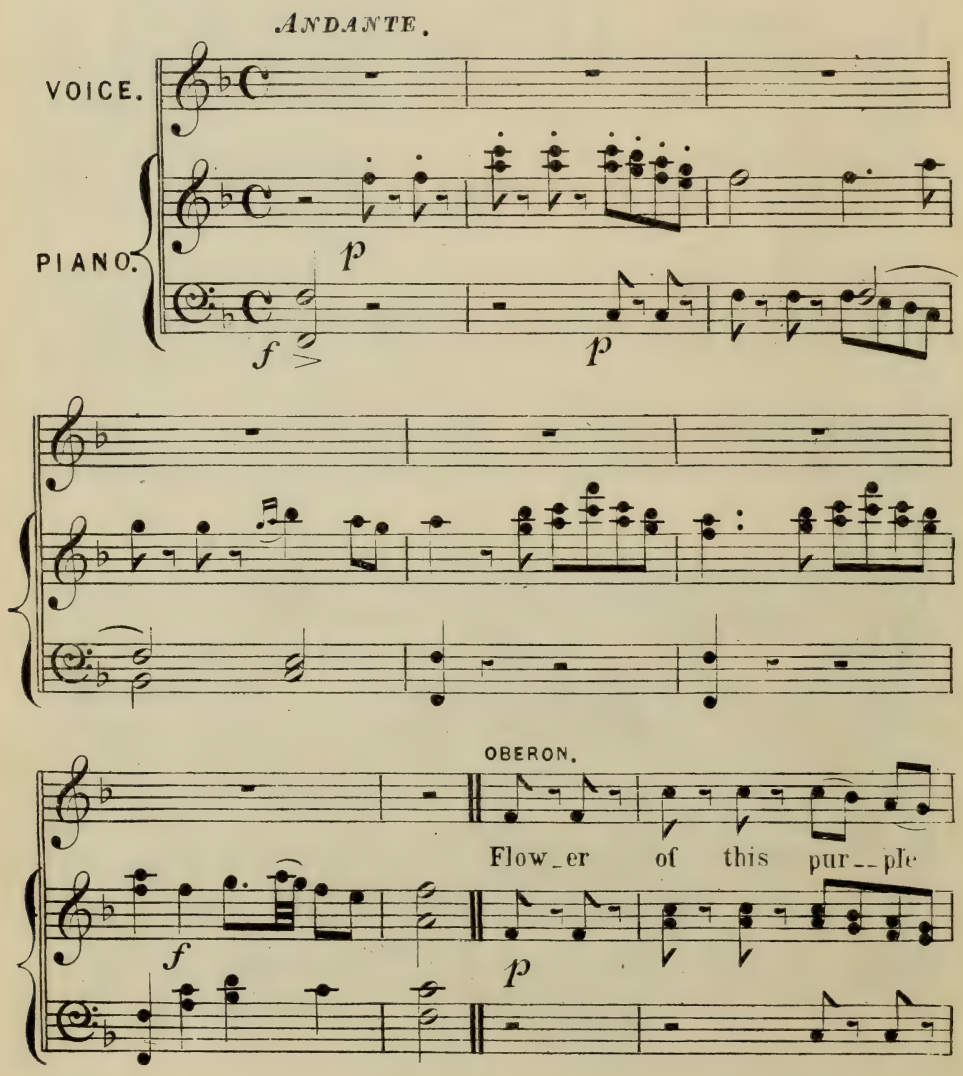
"bring him silently."

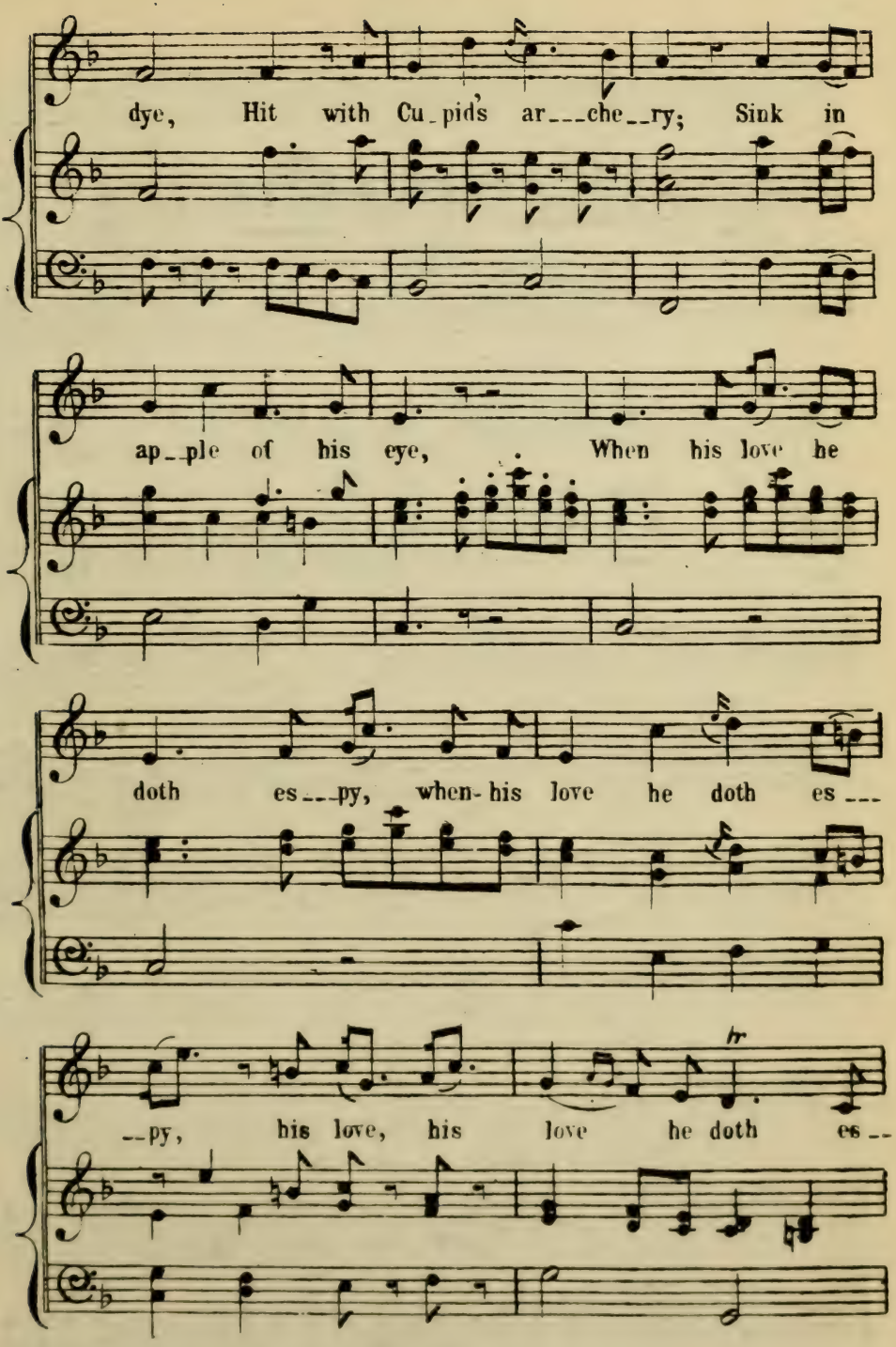
END OF ACT II.


Allegro Molto.
Enter Oberon.
.....“in extremity.”
Enter Puck.
f
dim:
Dialogue till Oberon says -“she doth appear.”
Puck. - I go, I go, look how I go,
pp ritardo
Swifter than ar__row from the Tartar's bow.
(Exit.)
pp

FLOWER OF THIS PURPLE DYE.

SMITH.




dye, Hit with Cu_pid's ar___che__ry; Sink in
ap__ple of his eye, When his love he
doth es___py, when his love he doth es___
__py, his love, his love he doth es__

--py.

fp *f*

Let her shine as glo ____riously . . .

. . . . . As the Ve___nus of the

p

sky. When thou wak'st, if she be nigh.

FLAUTI.

CORNI.

Beg of her - Beg of

FLAUTI.

CORNI.

her for re___me___dy, Beg of her for re____me-

dy, Beg of her for re_____me___dy.

mf *p* *f*

OBERON. - Flower of this purple dye, Hit with Cupid's archery, Sink in apple of his eye;

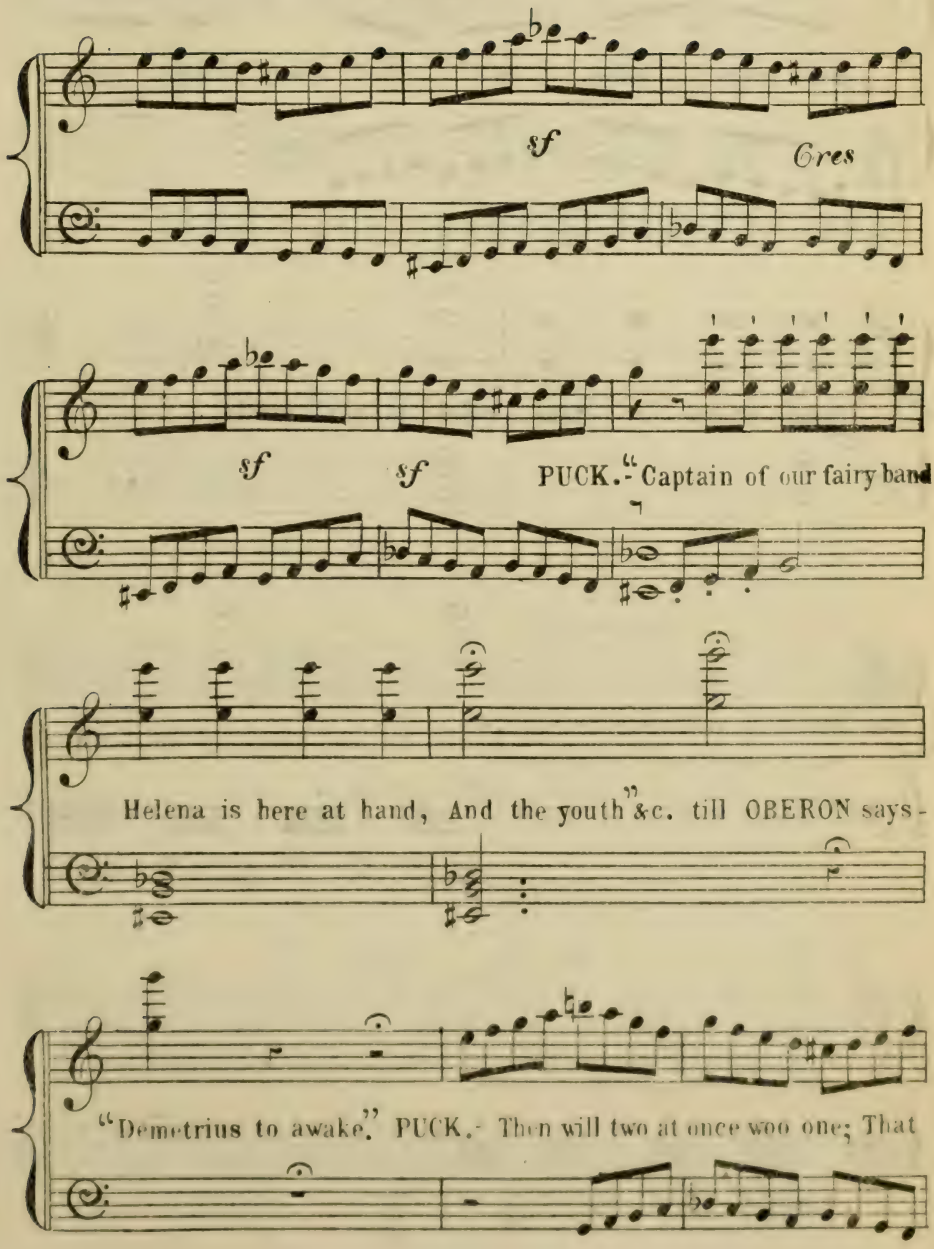
When his love he doth espy, Let her shine as gloriously As the Venus of the sky. -

tempo I.mo

When thou wak'st, if she be by, Beg of her for remedy.

Re-enter PUCK.

Cres


sf
Cres
sf
sf
PUCK.- "Captain of our fairy band
Helena is here at hand, And the youth" &c. till OBERON says-
"Demetrius to awake." PUCK.- Then will two at once woo one; That

must needs be sport alone, And those things do

best please me that befal preposterously.

Andante *dim:*

Dialogue till OBERON *says* "All things shall be peace."

PUCK. Up and down, up and down, I

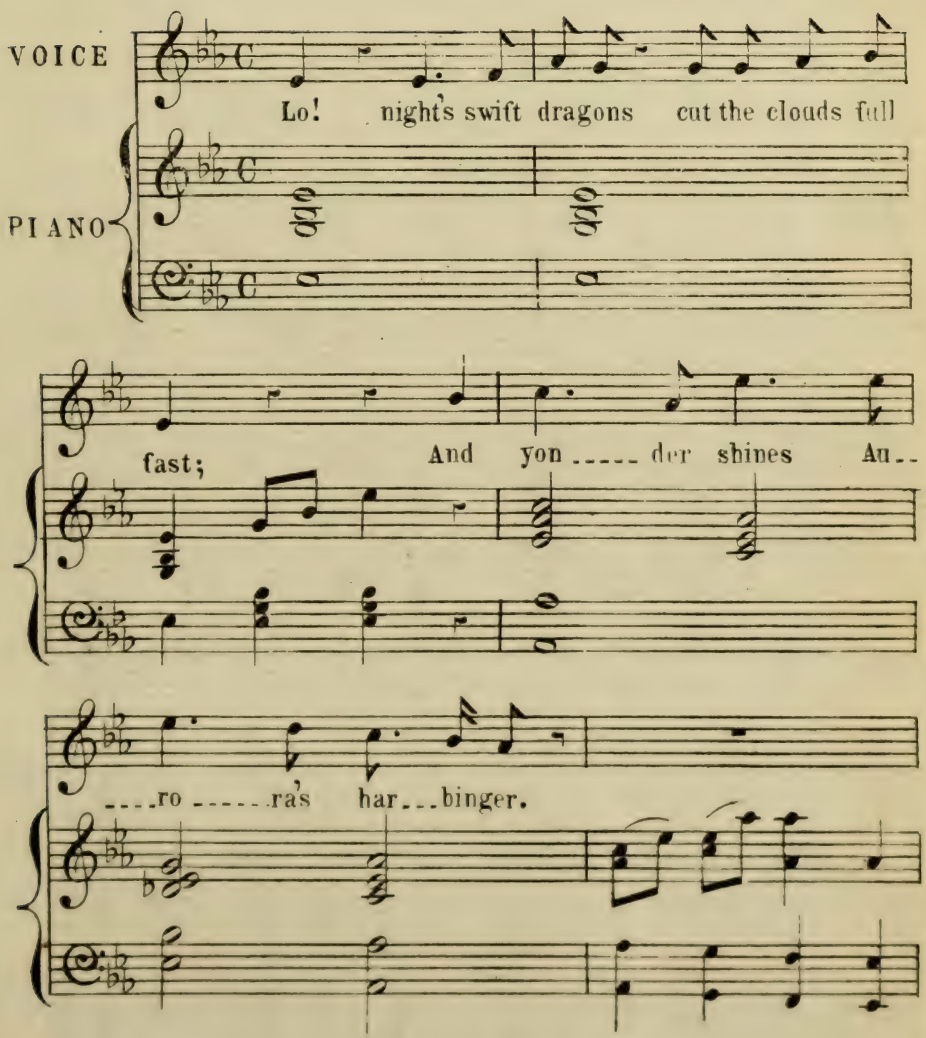
p *trem:*

dim:

will lead them up and down &c.

RECIT: **LO! NIGHTS SWIFT DRAGONS.**

AIR. **BUT WE ARE SPIRITS.**

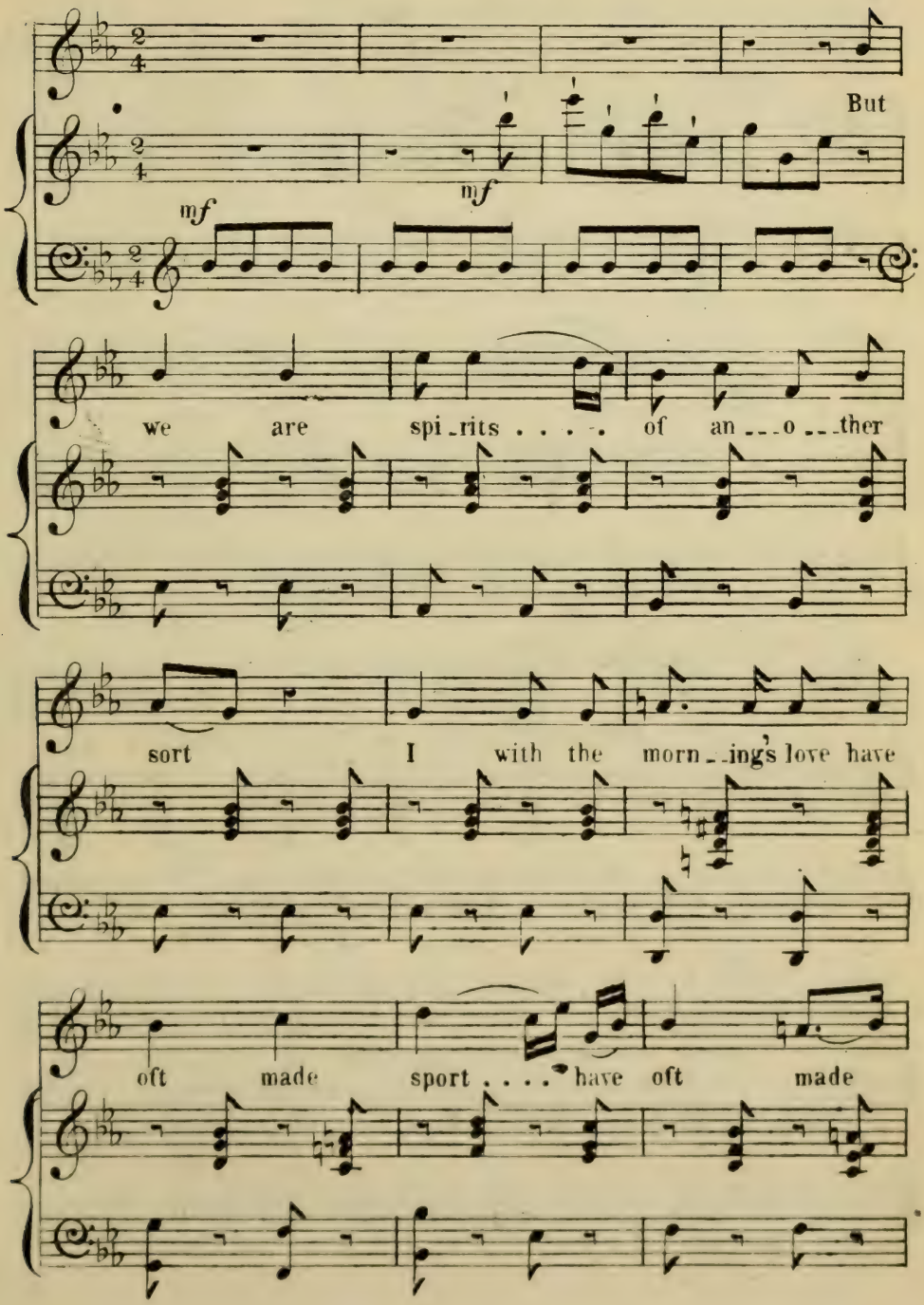


At whose ap - - proach, ghosts wand'ring here and

there troop home to churchyard They wil - fully exile them-

- - - - selves from light And must for aye con-

- - - - sort with black - brow'd night.


But
mf
mf
we are spi_rits . . . . of an___o__ther
sort I with the morn__ing's love have
oft made sport . . . . have oft made

sport And like a fo_rest_er the

groves may tread E___ven till the

east__ern gate all fie____ry red,

E___ven till the east__ern gate all fie_____ry

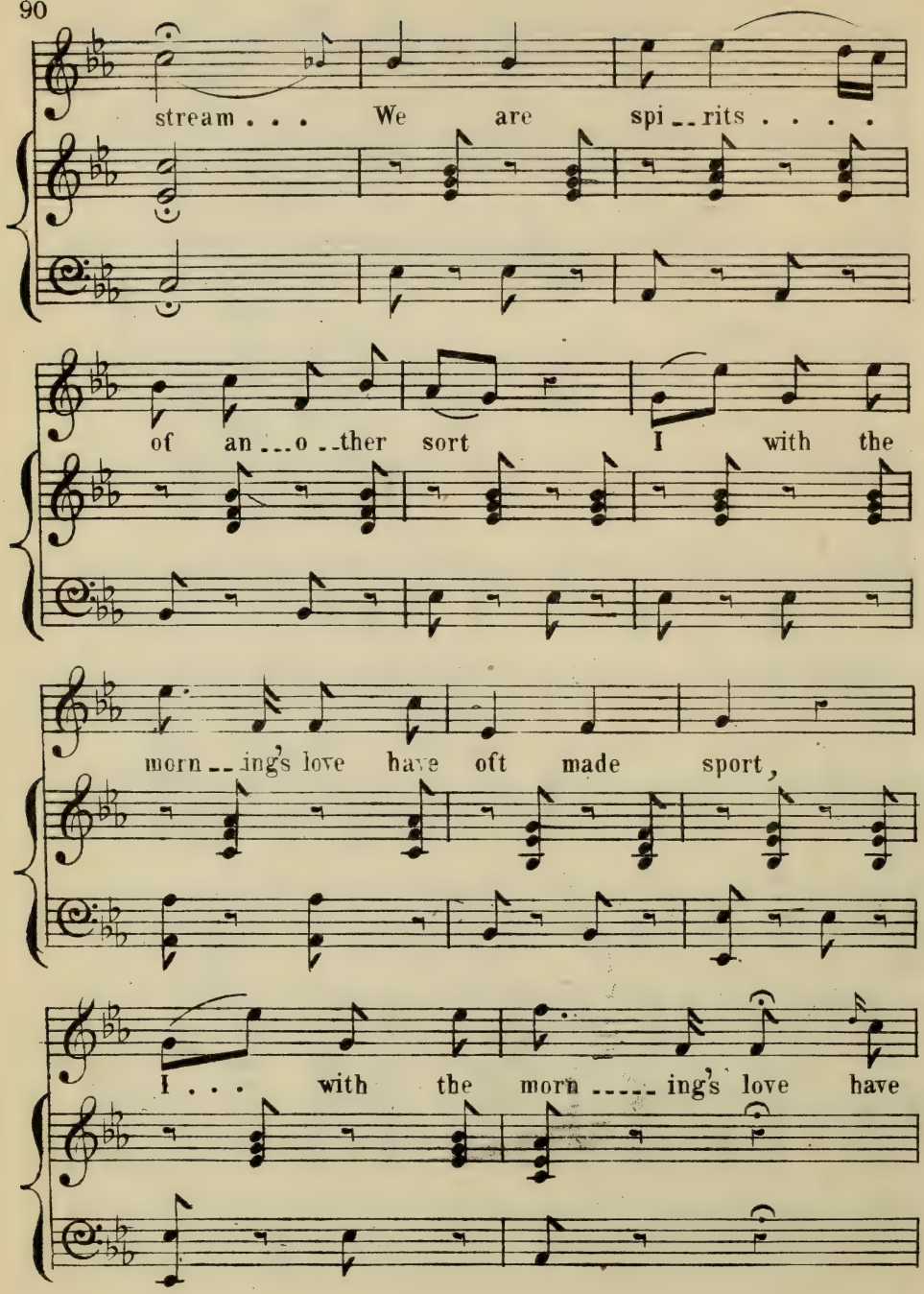
red . . . . Turns in. . . . to gold,

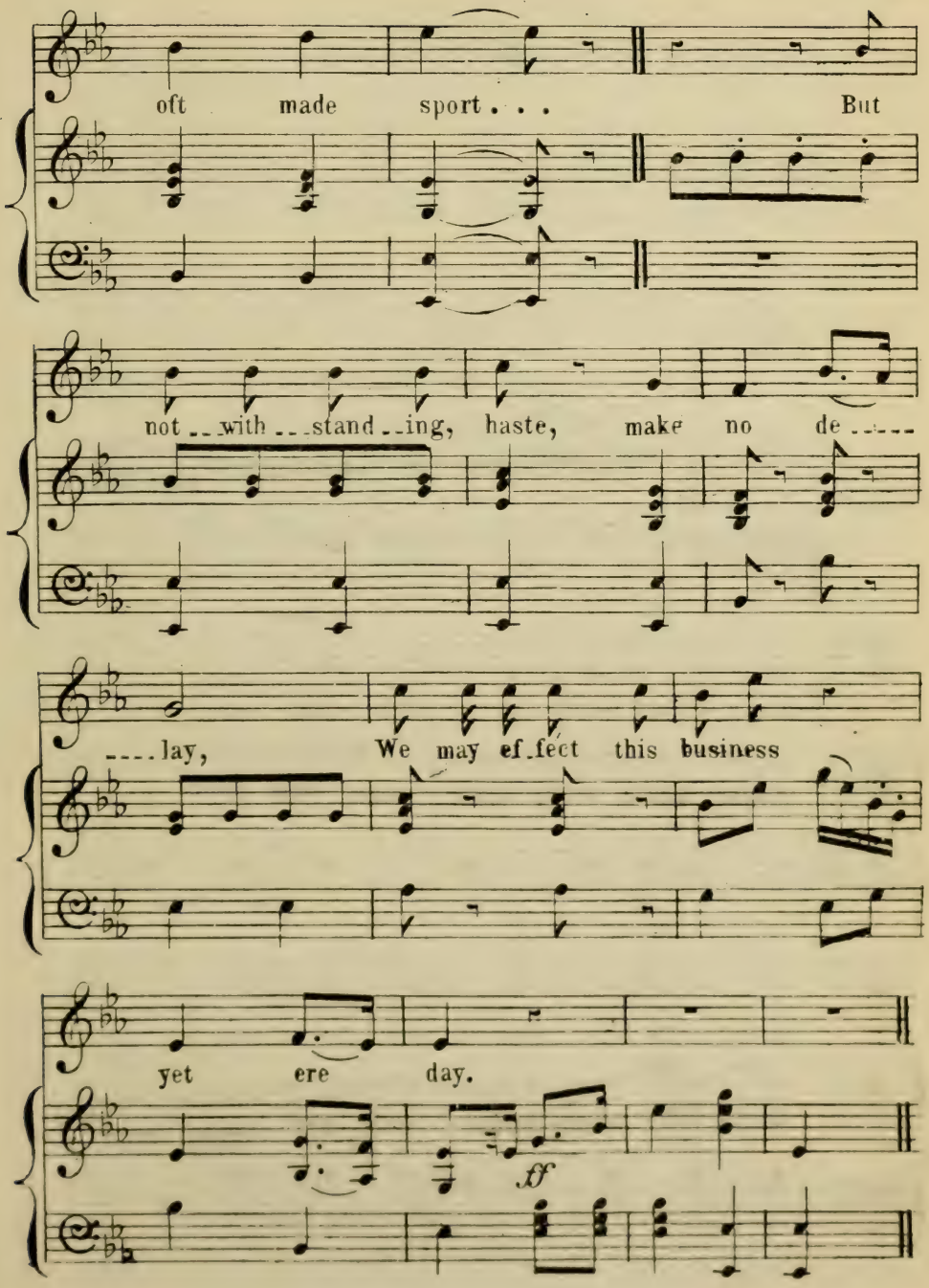
f

turns in . . . to gold, Turns in . . . to

yel . low gold his salt . . . . green stream,

Turns in . . to yellow gold his salt . . . green


stream . . . We are spi__rits . . . .
of an__o__ther sort I with the
morn__ing's love have oft made sport,
I . . . with the morn_____ing's love have


oft made sport . . . But
not ... with ... stand ... ing, haste, make no de .....
.... lay, We may ef.fect this business
yet ere day.
ff

UP AND DOWN.

VOICE.

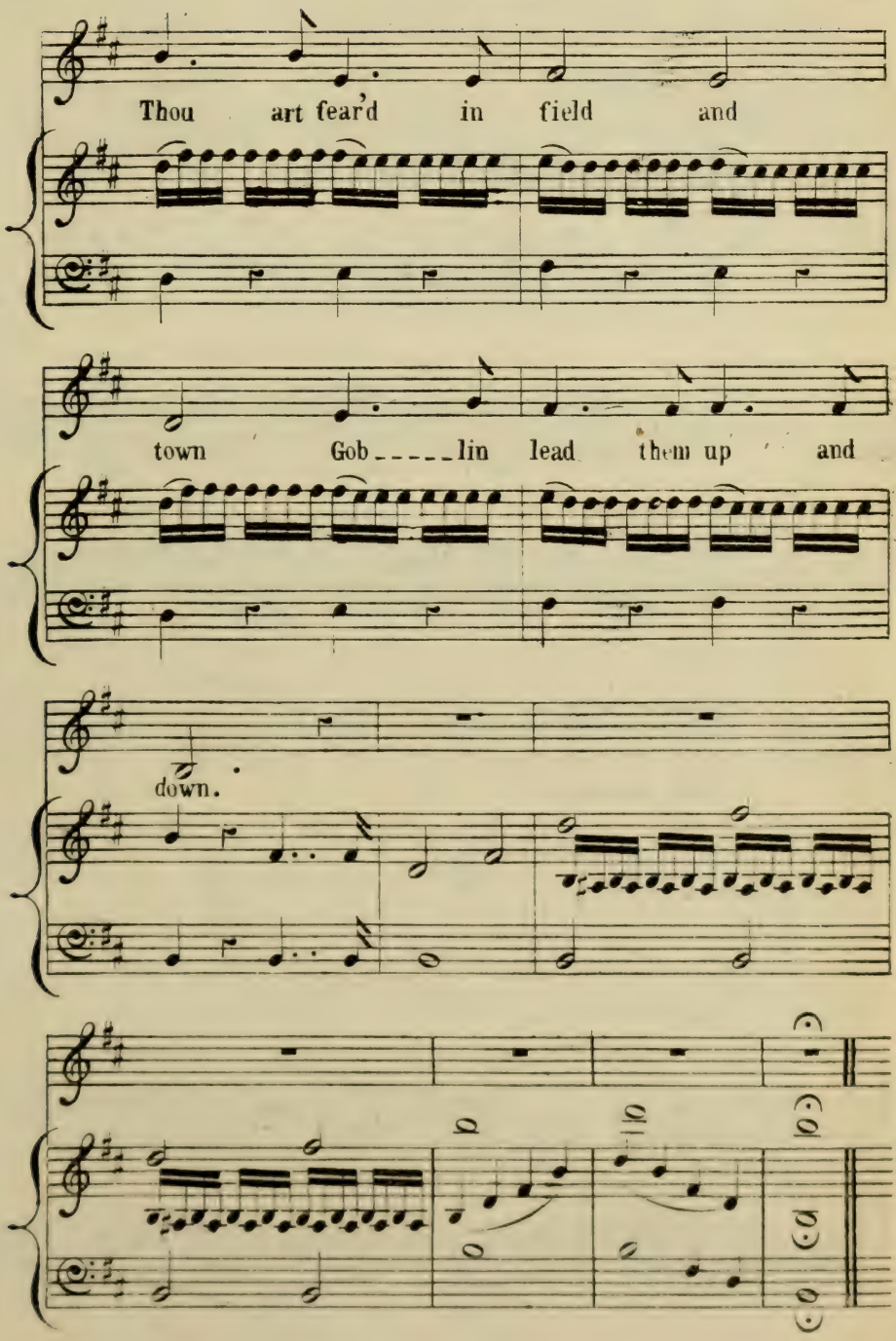
Up and down, up and down spirits lead them up and down,

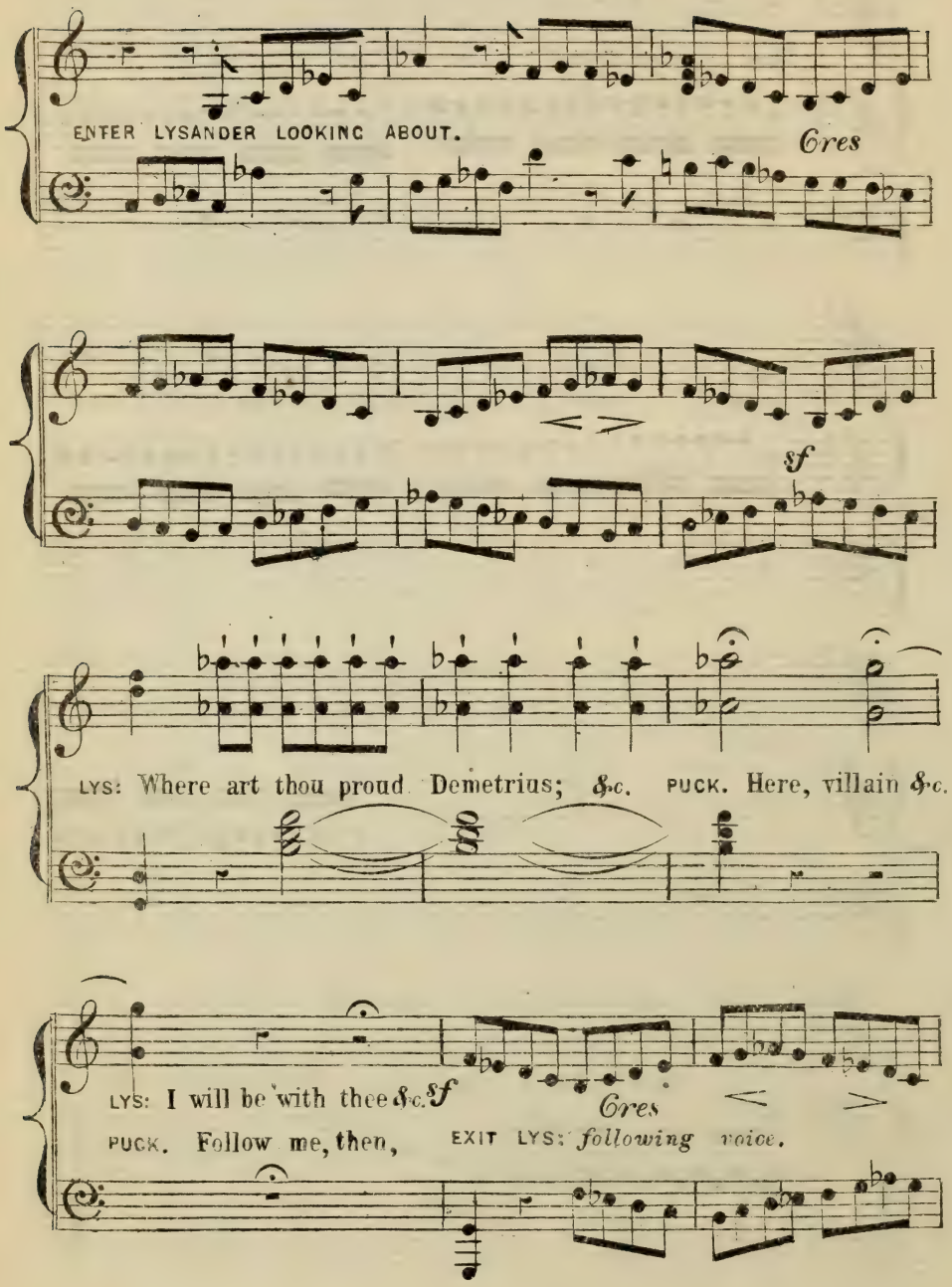
PIANO.

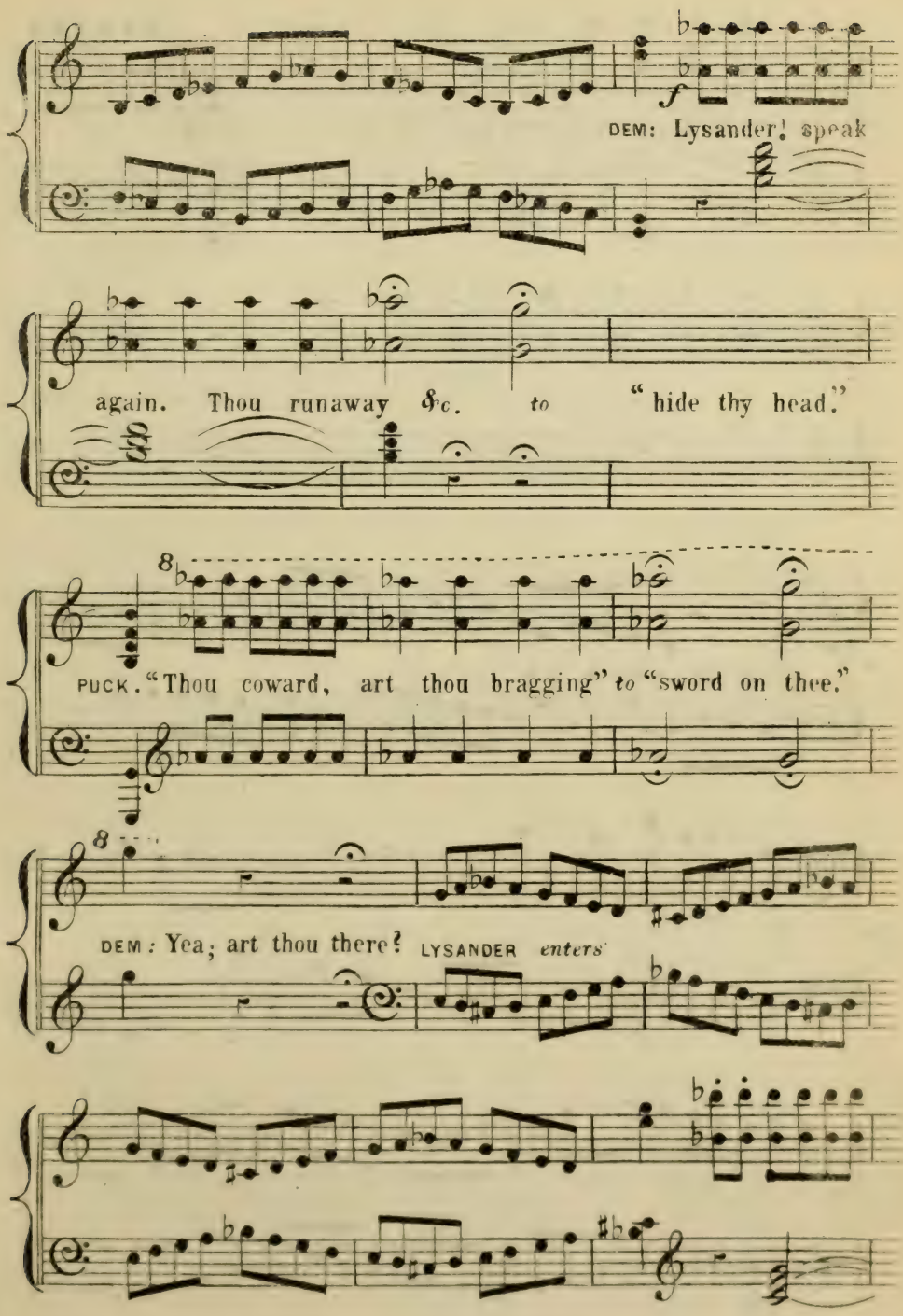
pp

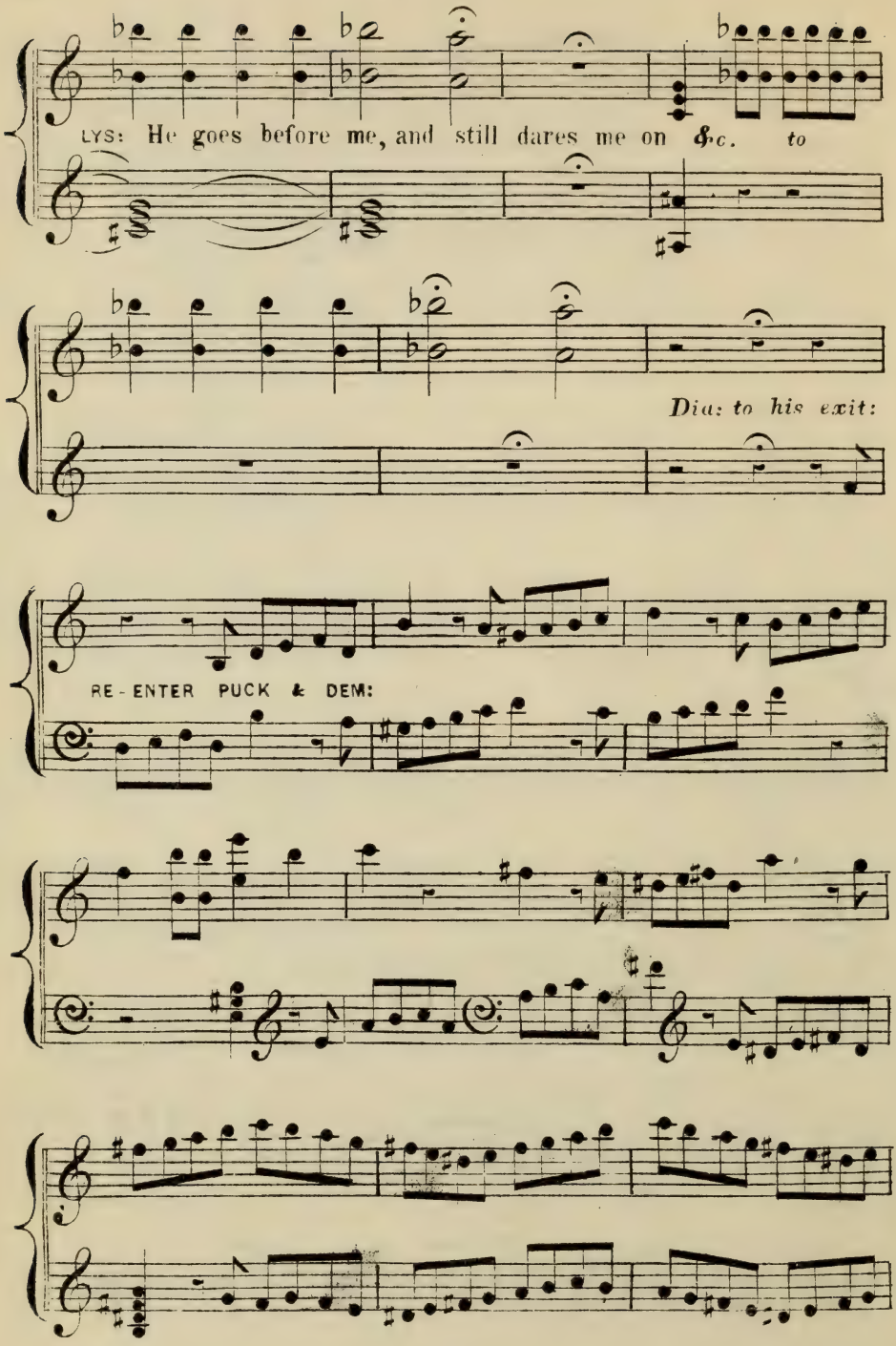
Thou art fear'd in field and town

Gob - - - - lin lead them up and down


Thou art fear'd in field and
town Gob_____lin lead them up and
down.


ENTER LYSANDER LOOKING ABOUT.
Cres
sf
LYS: Where art thou proud Demetrius; &c.
PUCK. Here, villain &c.
LYS: I will be with thee &c.
sf
Cres
PUCK. Follow me, then,
EXIT LYS: following voice.


DEM: Lysander! speak
again. Thou runaway &c. to "hide thy head."
PUCK. "Thou coward, art thou bragging" to "sword on thee."
DEM: Yea; art thou there? LYSANDER enters


LYS: He goes before me, and still dares me on &c. to
Dia: to his exit:
RE-ENTER PUCK & DEM:

why com'st thou not

DEM: Abide me &c: PUCK. Come hither I am here.

Dialogue.

ENTER HELENA.

Dia: till

ENTER HERMIA.

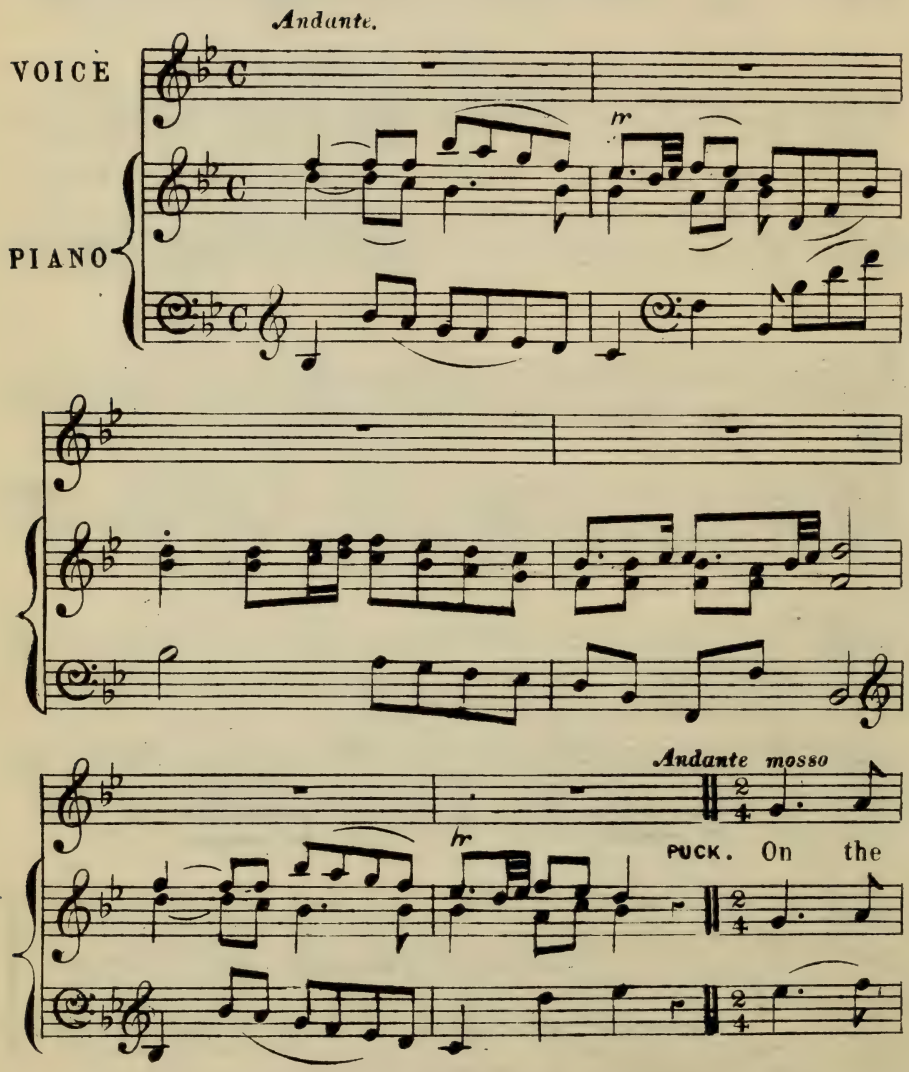
Never so weary

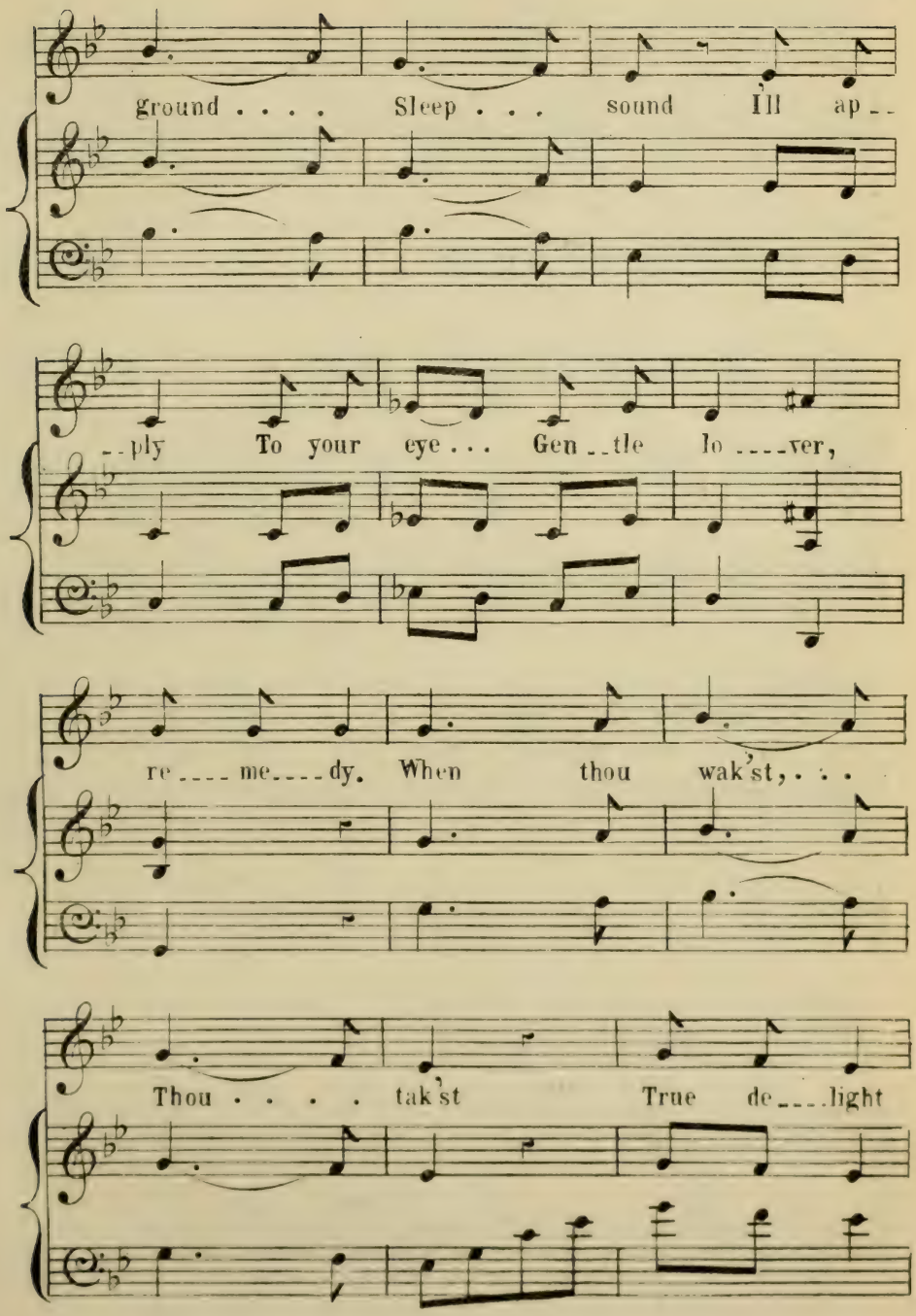
ritard.

Here will I &c:

Dialogue.

ON THE GROUND.




ground . . . . Sleep . . . sound I'll ap - -
- - ply To your eye . . . Gen - - tle lo - - - - ver,
re - - - - me - - - - dy. When thou wak'st, . . .
Thou . . . . tak'st True de - - - - light

In the sight Of thy for ____ mer

la _____ dy's eye. And the coun_try

pro ____ verb known, That ev'_____ ry man shall

take his own, ... In your wa ____ king

shall be shown. Jack shall have Jill,

Nought shall go ill; The man shall have his

mare a____gain and all shall go

well.

ACT IV.

BE, AS THOU WAST WONT TO BE.

ACT IV. SC: I. *Oberon.* - But first I will release the fairy queen.

BATTISHILL.

ANDANTINO CON MOTO.

VOICE.

PIANO.

p

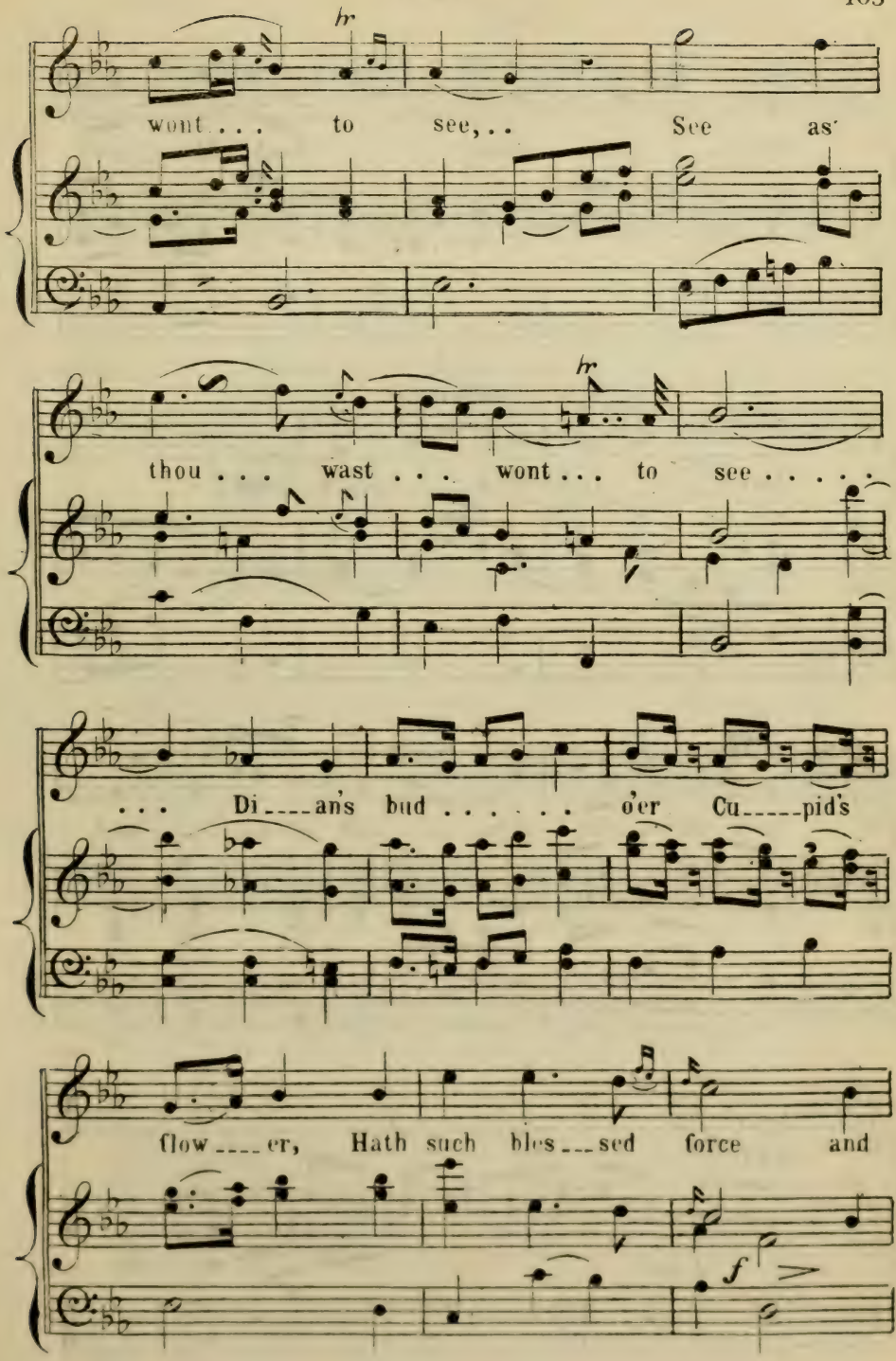
OBERON.

Be, as thou . . . . wast wont . . . . to

pp

be . . . See, ... as thou wast

Original Key. E♯♯♯♯


hr
wont . . . to see, . . See as
hr
thou . . . wast . . . wont . . . to see . . . . .
. . . Di ____ an's bud . . . . . o'er Cu _____ pid's
flow ____ er, Hath such bles ___ sed force and
f

bles ------- sed power! . . . Such bles --- sed

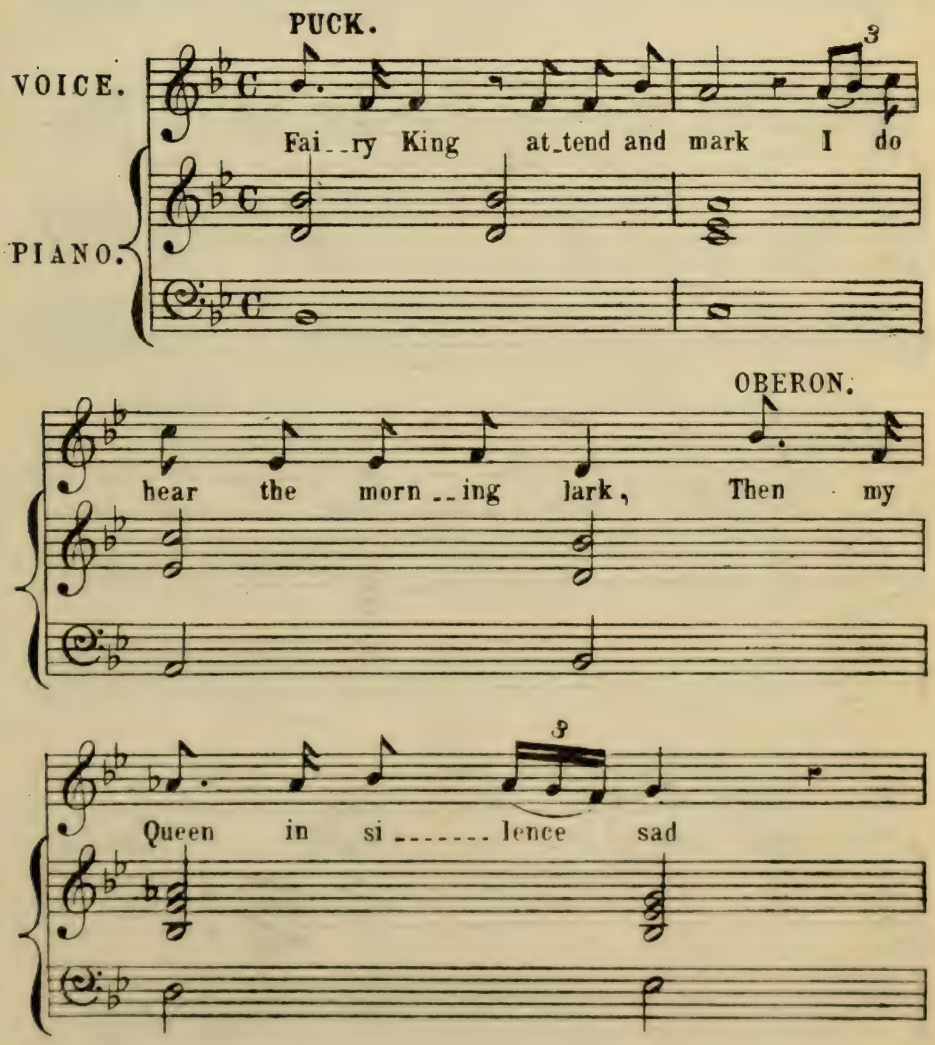
force . . . . and bles --------- sed pow'r!

Such bles --- sed force . . . and bles --------- sed

pow'r.

mf *legati.*

FAIRY KING ATTEND AND MARK.



Trip we af.....ter the night's shade,

We the globe can compass soon, Swifter

TITANIA.

than the wand'....ring moon, Come, my

lord; and in our flight Tell me

how it came this night That I sleeping here was found

with this mor____tal on the ground.

f

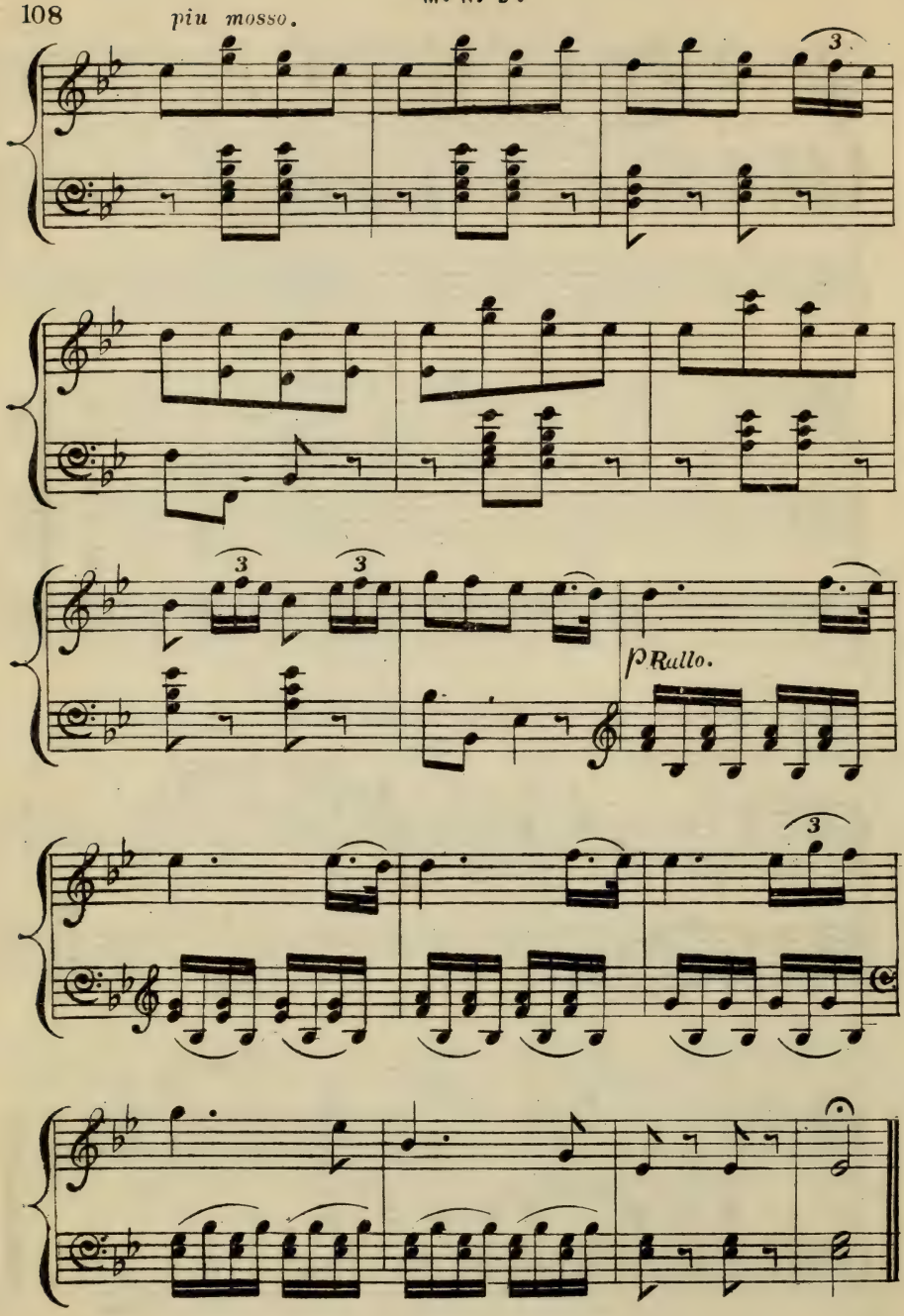
Larghetto

p

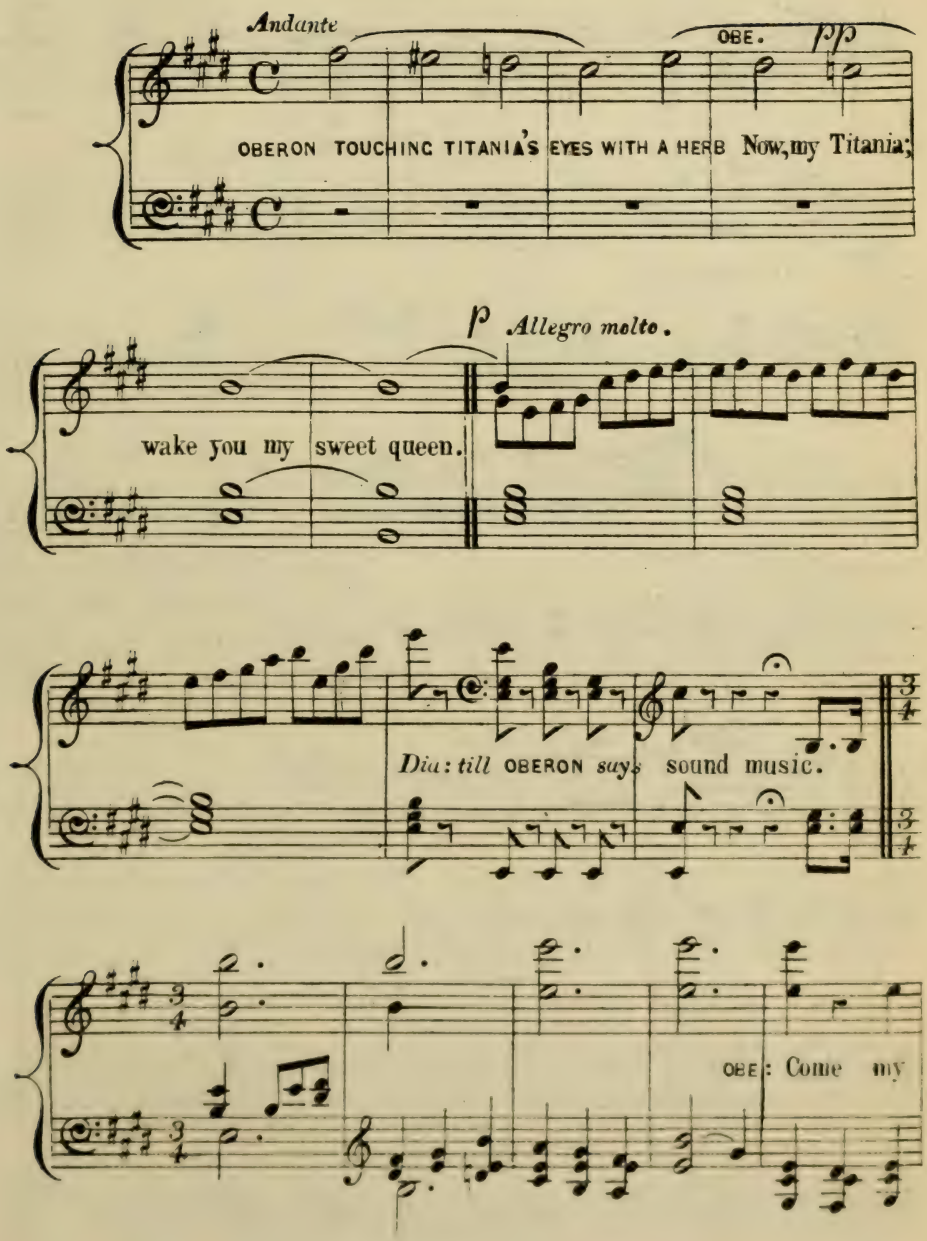
hr

hr

hr


piu mosso.
3
3
3
p Rallo.
3

ACT IV.


Andante
OBE.
pp
OBERON TOUCHING TITANIA'S EYES WITH A HERB Now, my Titania;
p
Allegro molto.
wake you my sweet queen.
Dia: till OBERON says sound music.
OBE: Come my

queen, take hands with me &c. *to* And bless it to

all posterity.

Allegro molto.

PUCK: Fairy king, attend and mark,
I do hear the morning lark.

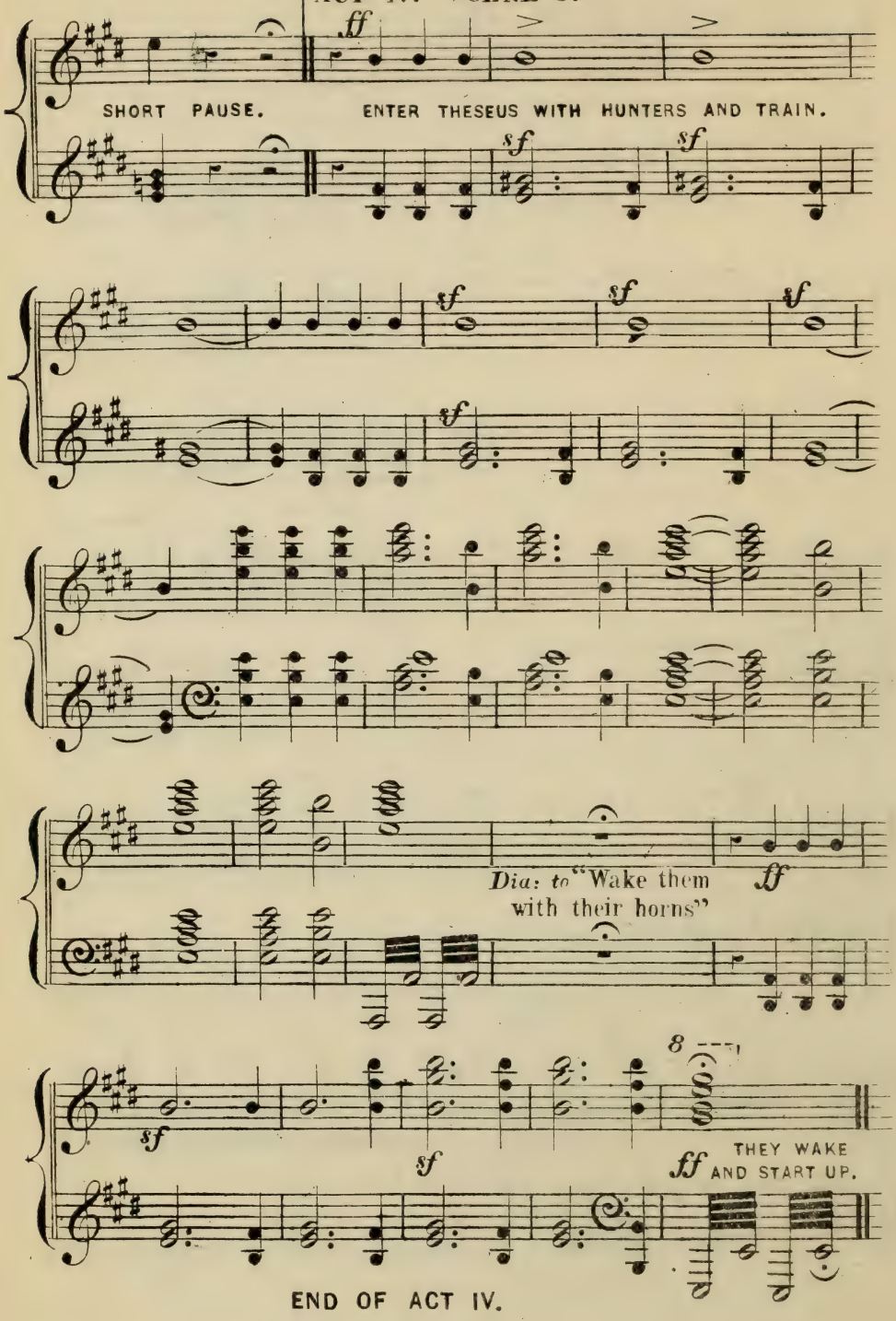
Then, my queen, in silence sad,
Trip we after the night's shade:

We the globe can compass soon, Swifter than the

wandering moon . . . . . .

EXEUNT.

ACT IV. SCENE 3.

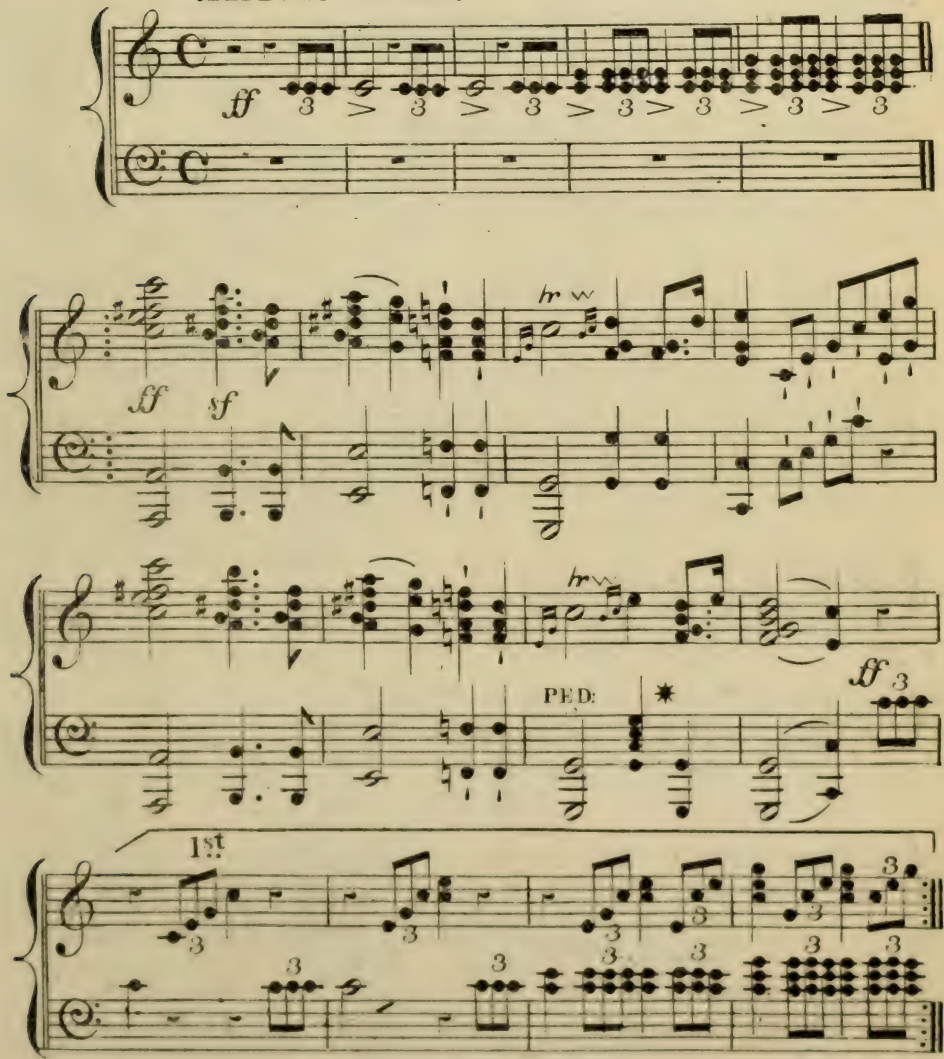


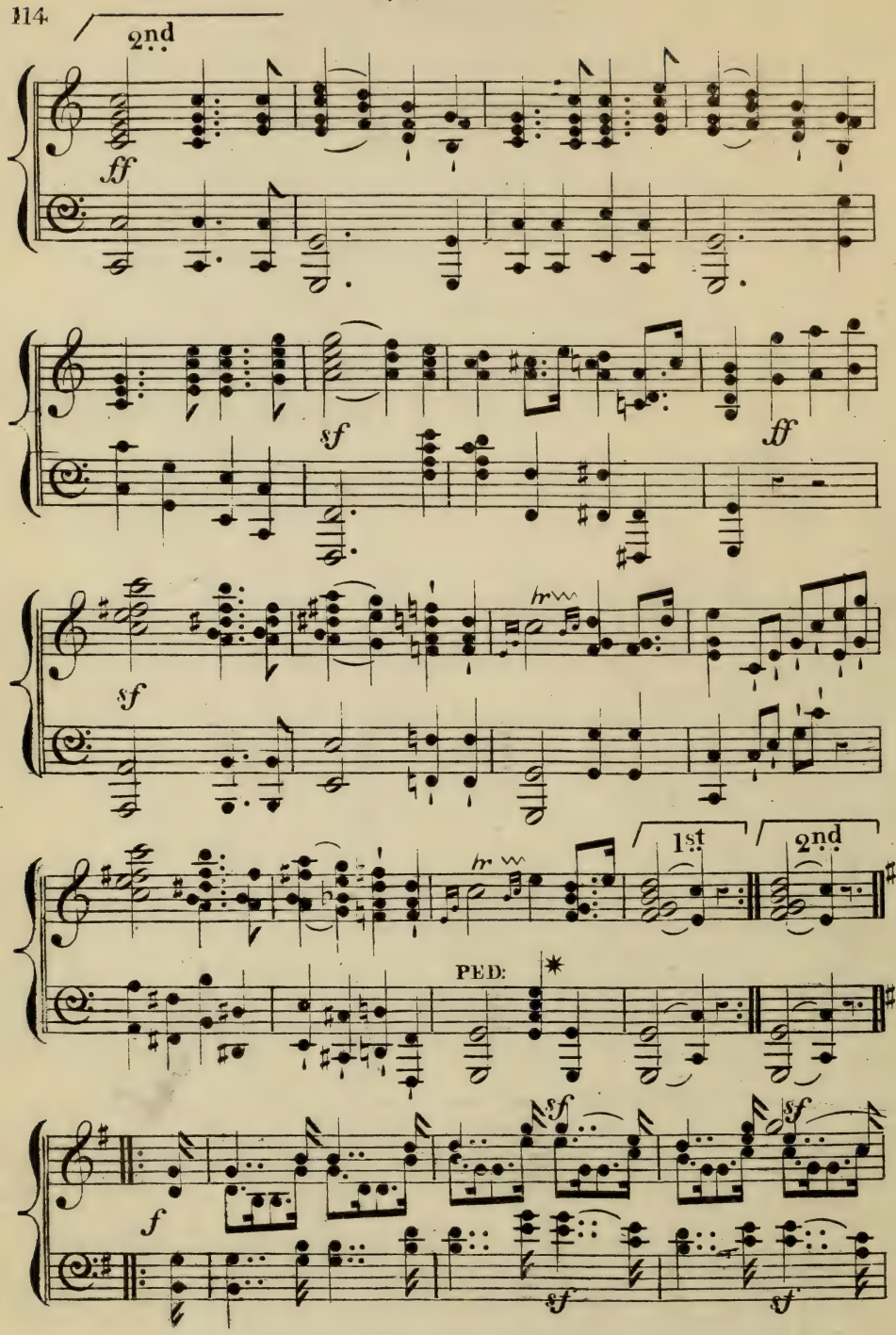
END OF ACT IV.

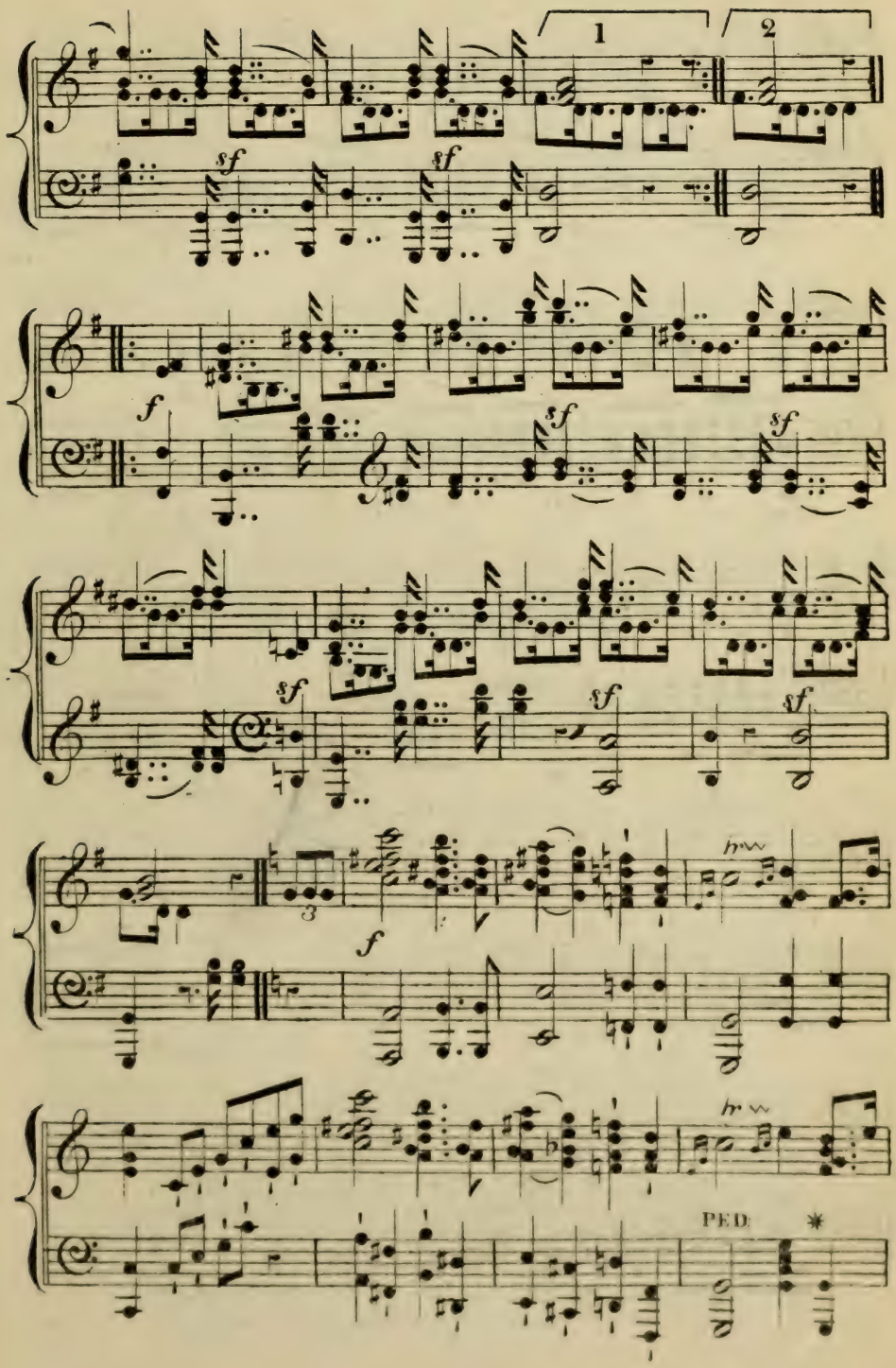
WEDDING MARCH.

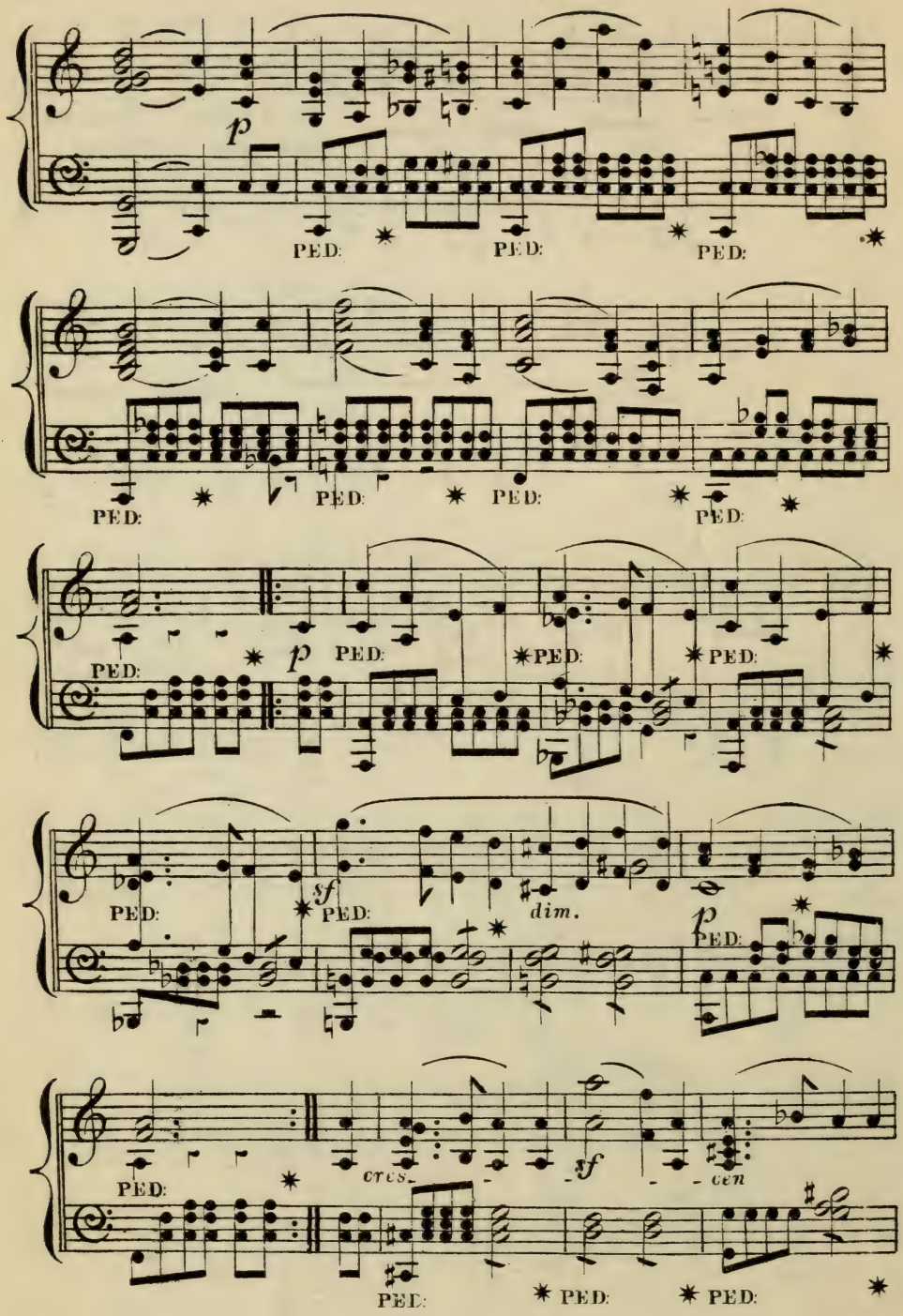
FELIX MENDELSSOHN BARTHOLDY.

ALLEGRO VIVACE.




2nd
ff
sf
ff
sf
hr
1st
2nd
hr
PED:
f
sf
sf
sf
sf


1
2
sf
sf
f
sf
sf
sf
sf
sf
3
f
PED.


p
PED:
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cres-
sf
-cen
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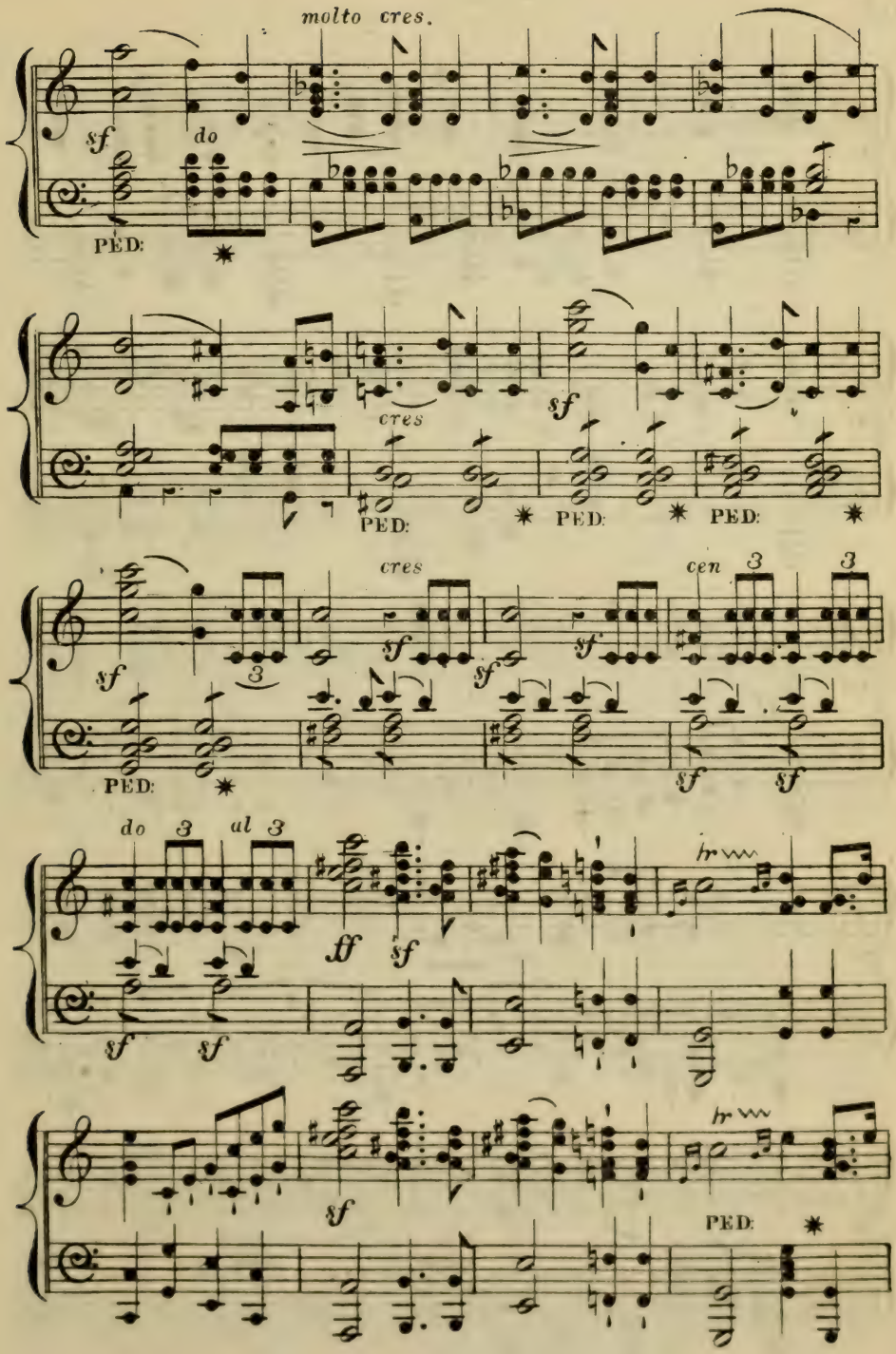
molto cres.
sf
do
PED:
cres
sf
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PED:
cres
sf
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sf
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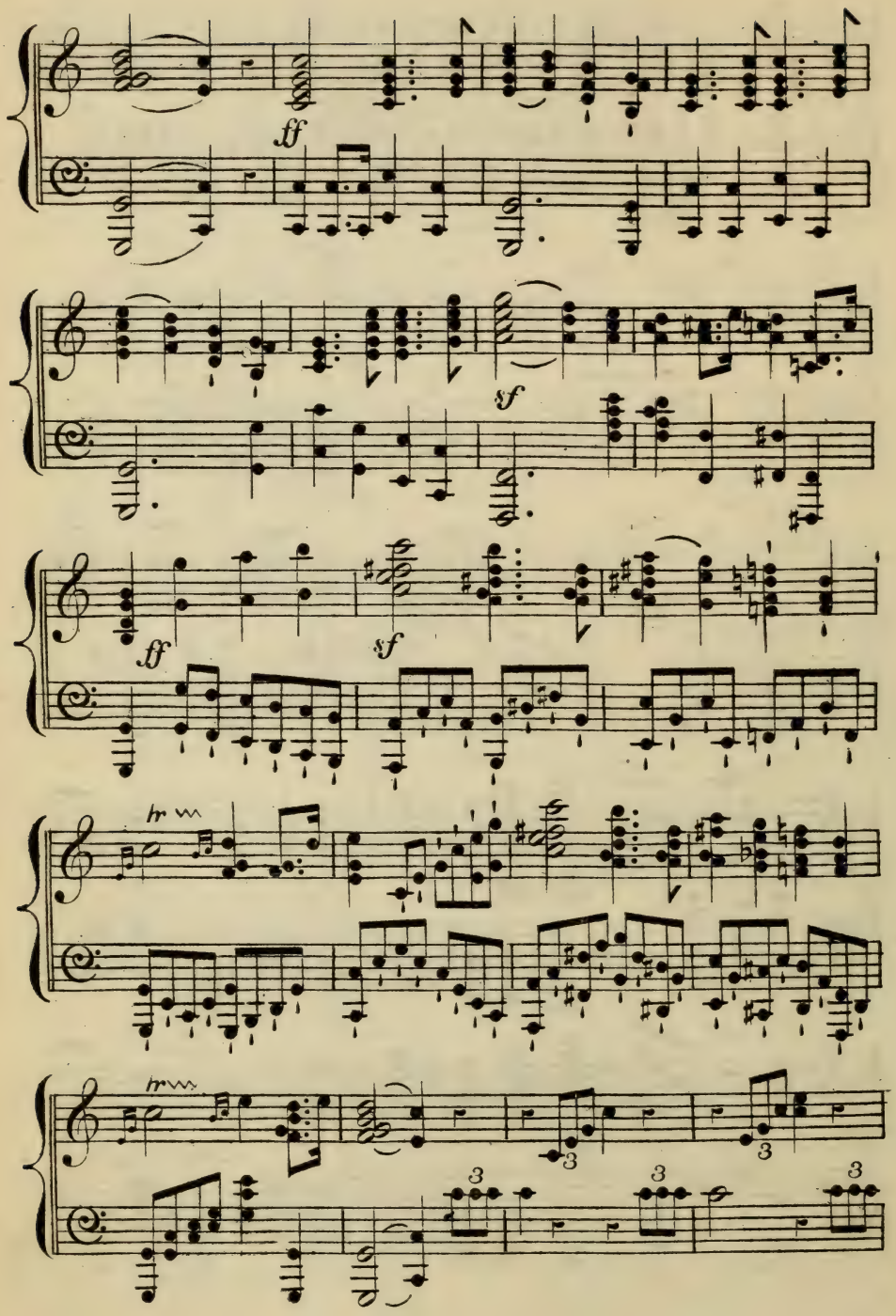
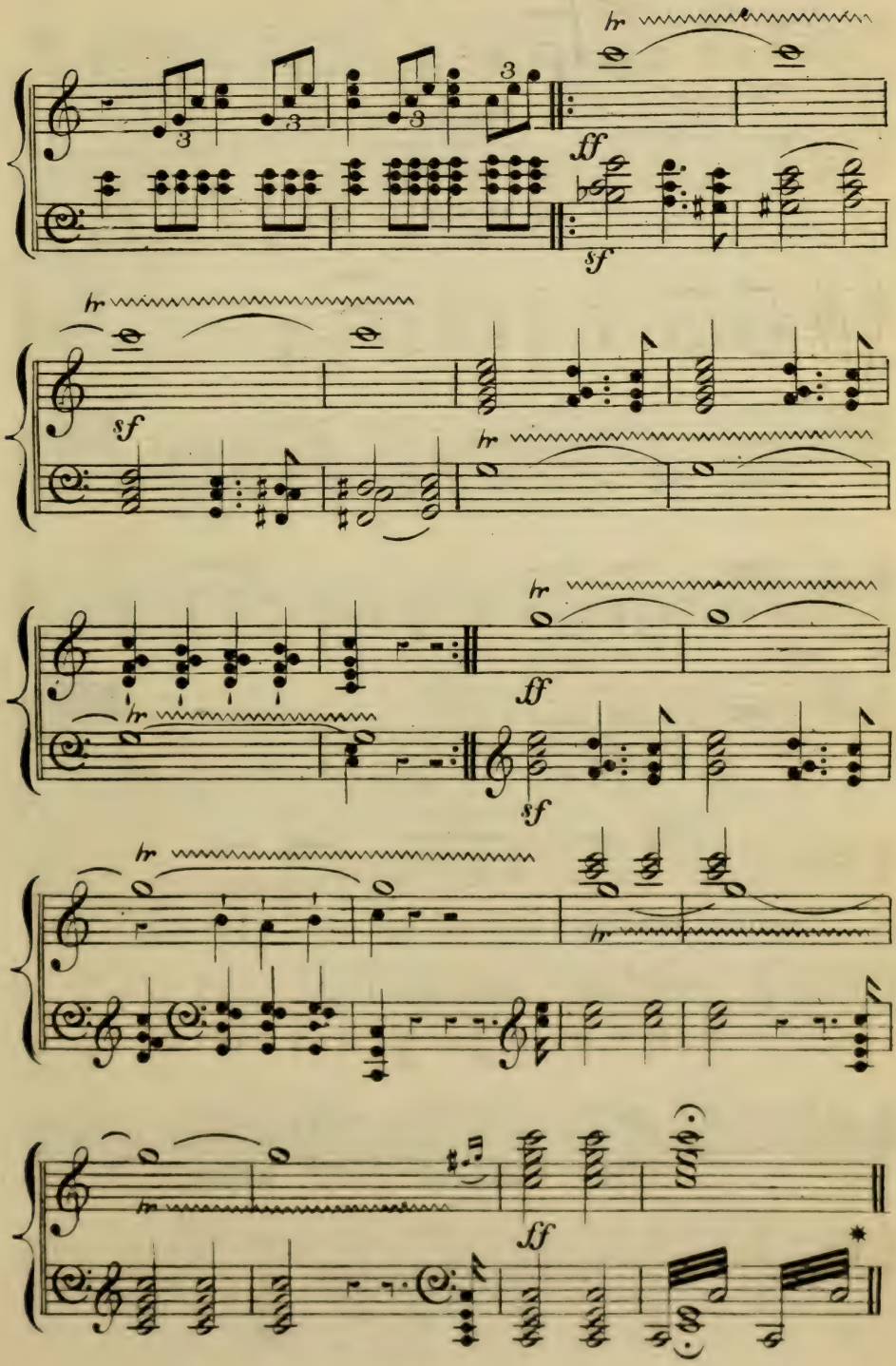

ff
sf
ff
sf
tr
tr
3
3
3
3
3


hr
ff
sf
hr
sf
hr
ff
hr
sf
hr
hr
hr
ff

Allegro comodo.

mf DURING THIS, – PROLOGUE ENTERS.

mf

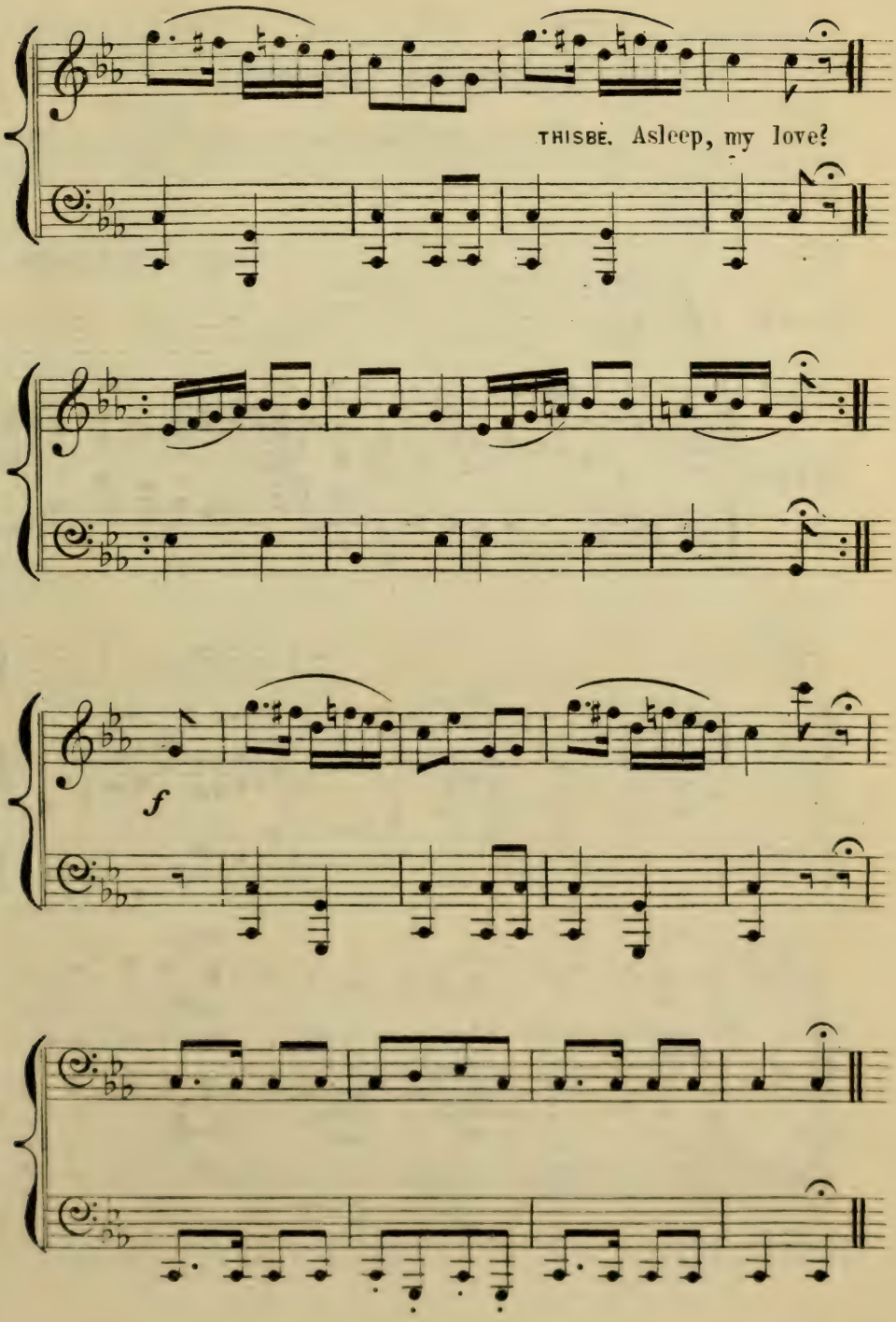
8va bassa.

mf EXIT PROLOGUE.

8va bassa.

DIALOGUE.

MARCIA FUNEBRÉ. WHEN PYRAMUS HAS KILLED HIMSELF.


THISBE. Asleep, my love?
f

TO THE BEST BRIDE BED.

AND

IN THESEUS' HOUSE.

SOLO AND CHORUS.

ACT. V. SC: II.

SIR H. R. BISHOP.

ANDANTINO CON MOTO.

VOICE.

PIANO.

f *p*

cres *f*

OBERON.

dol.

To the best bride bed will we, Which by us shall

pp dol.

blessed be! With this field dew con - secrate;

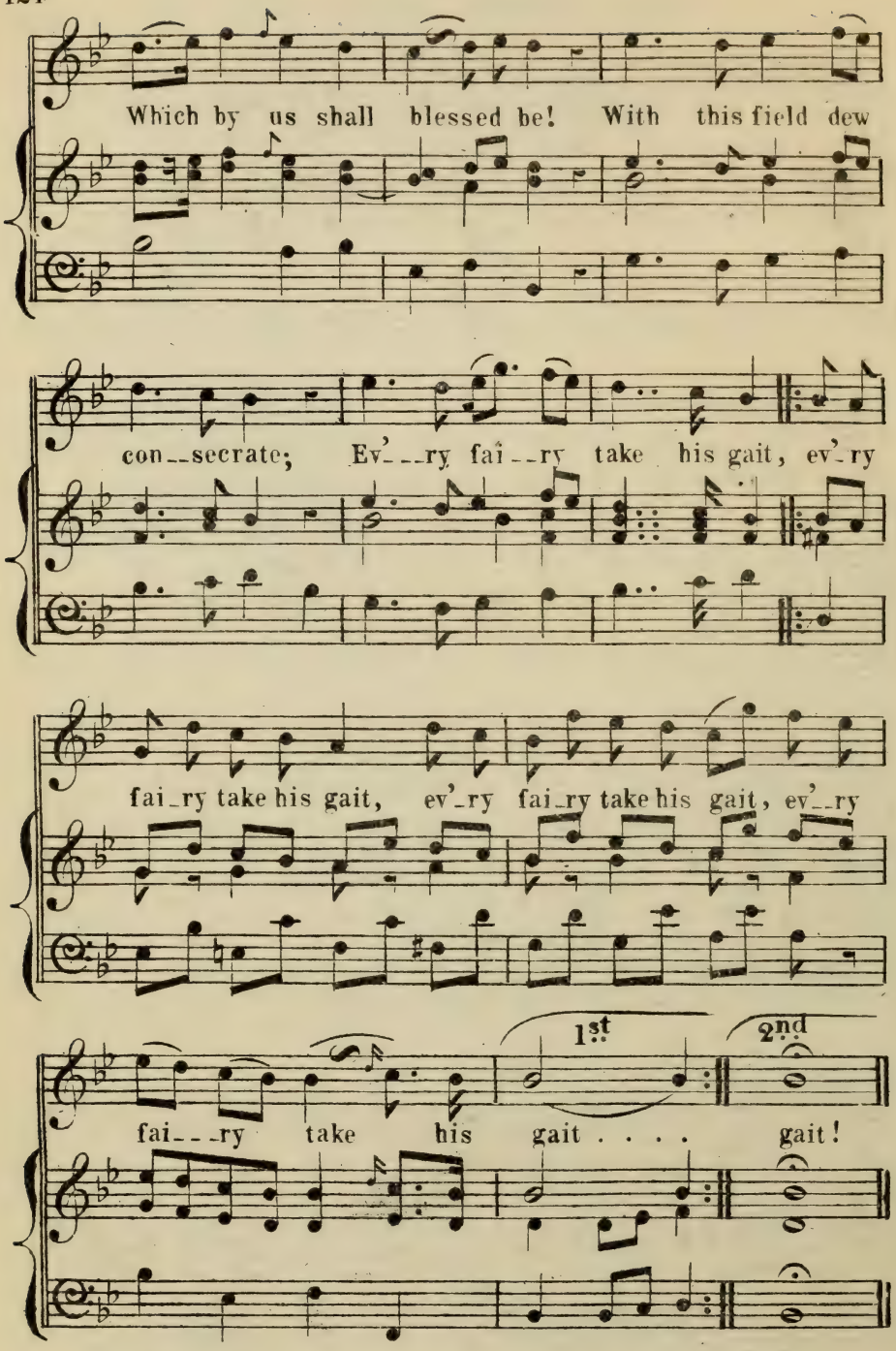
scherz.

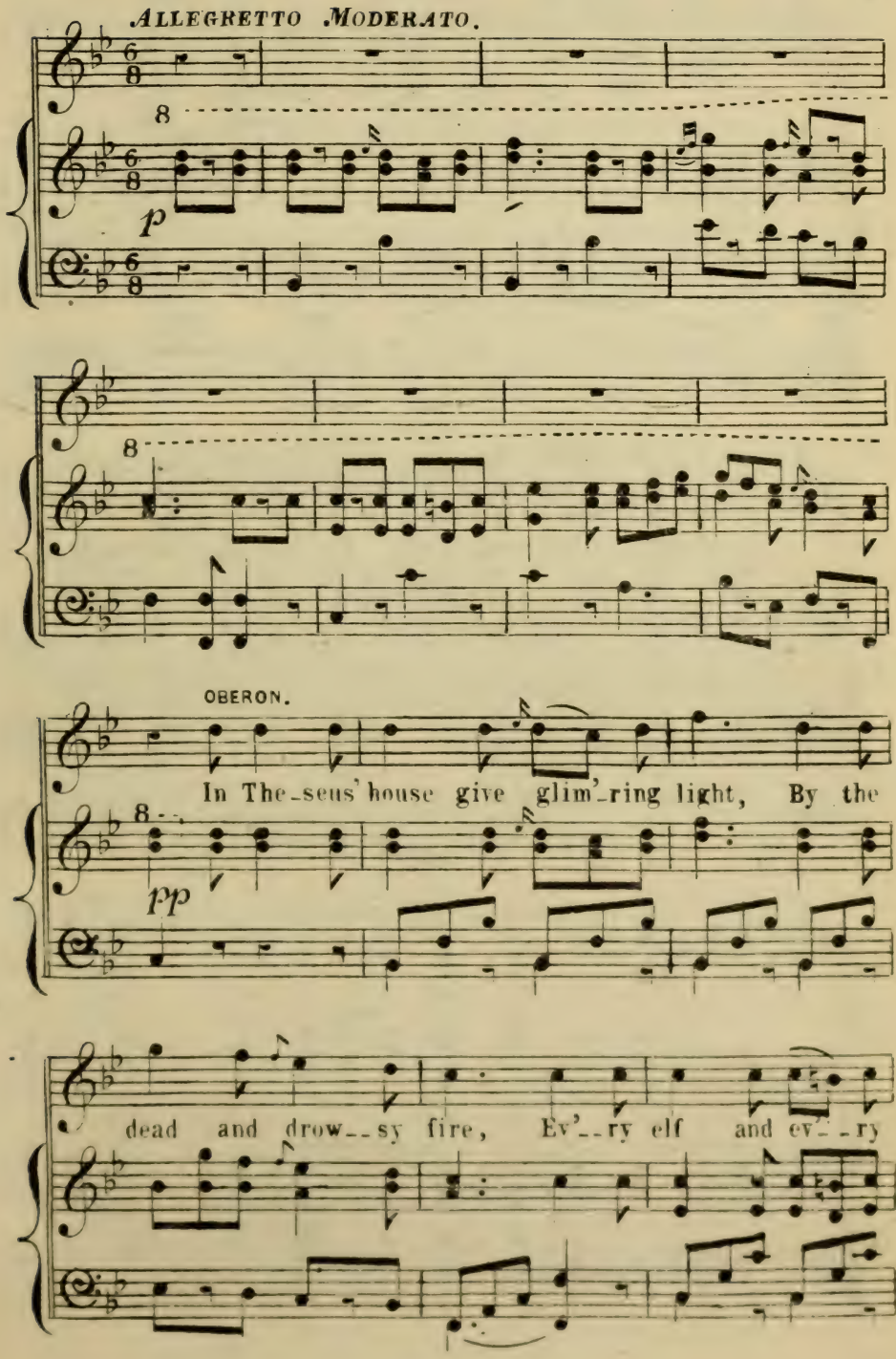
Ev'- - ry fai - ry take his gait, ev'ry fairy, ev'ry fai - ry,

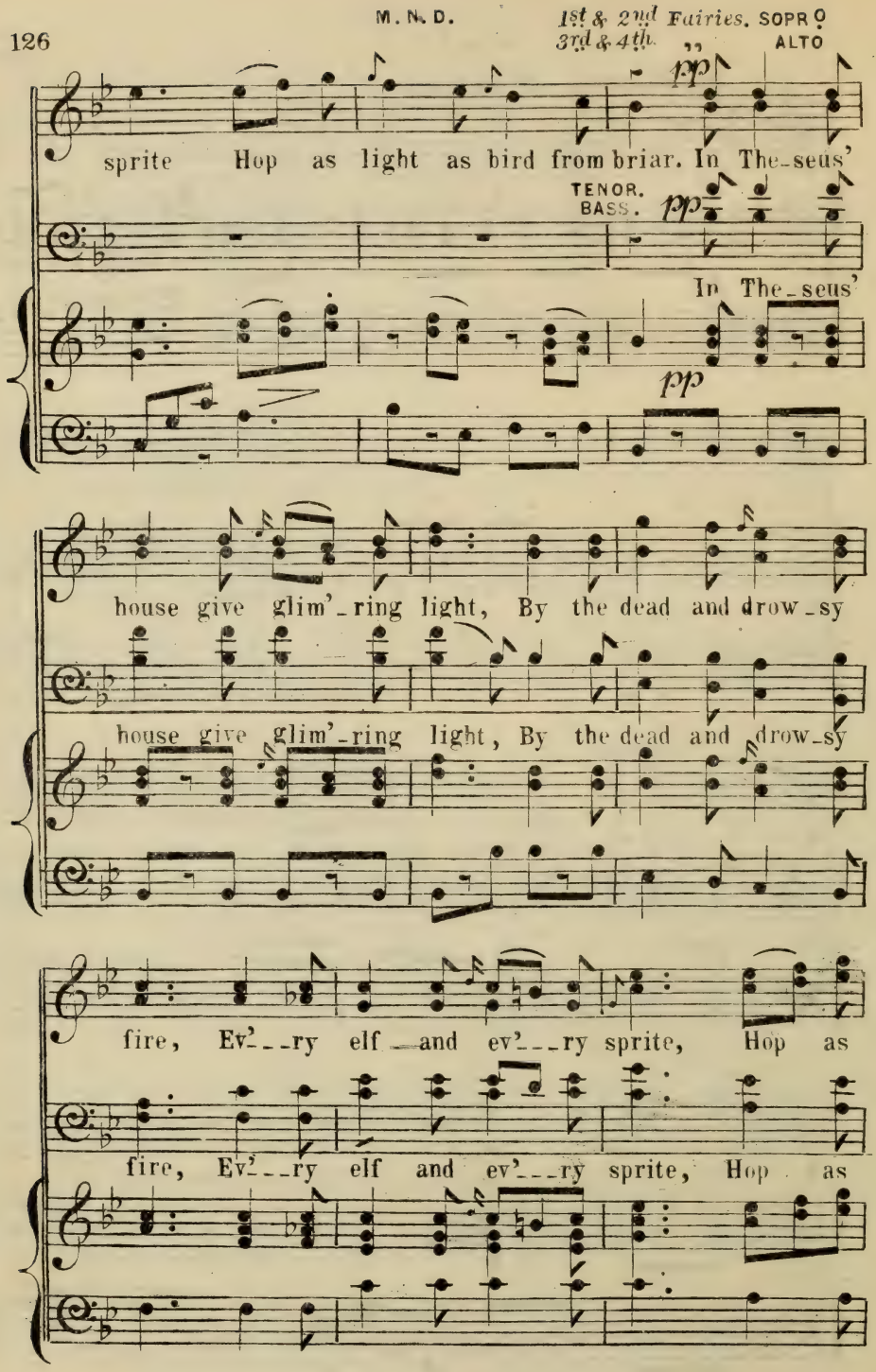
take his gait, ev'ry fairy, ev'ry fai - ry take his gait, ev'ry

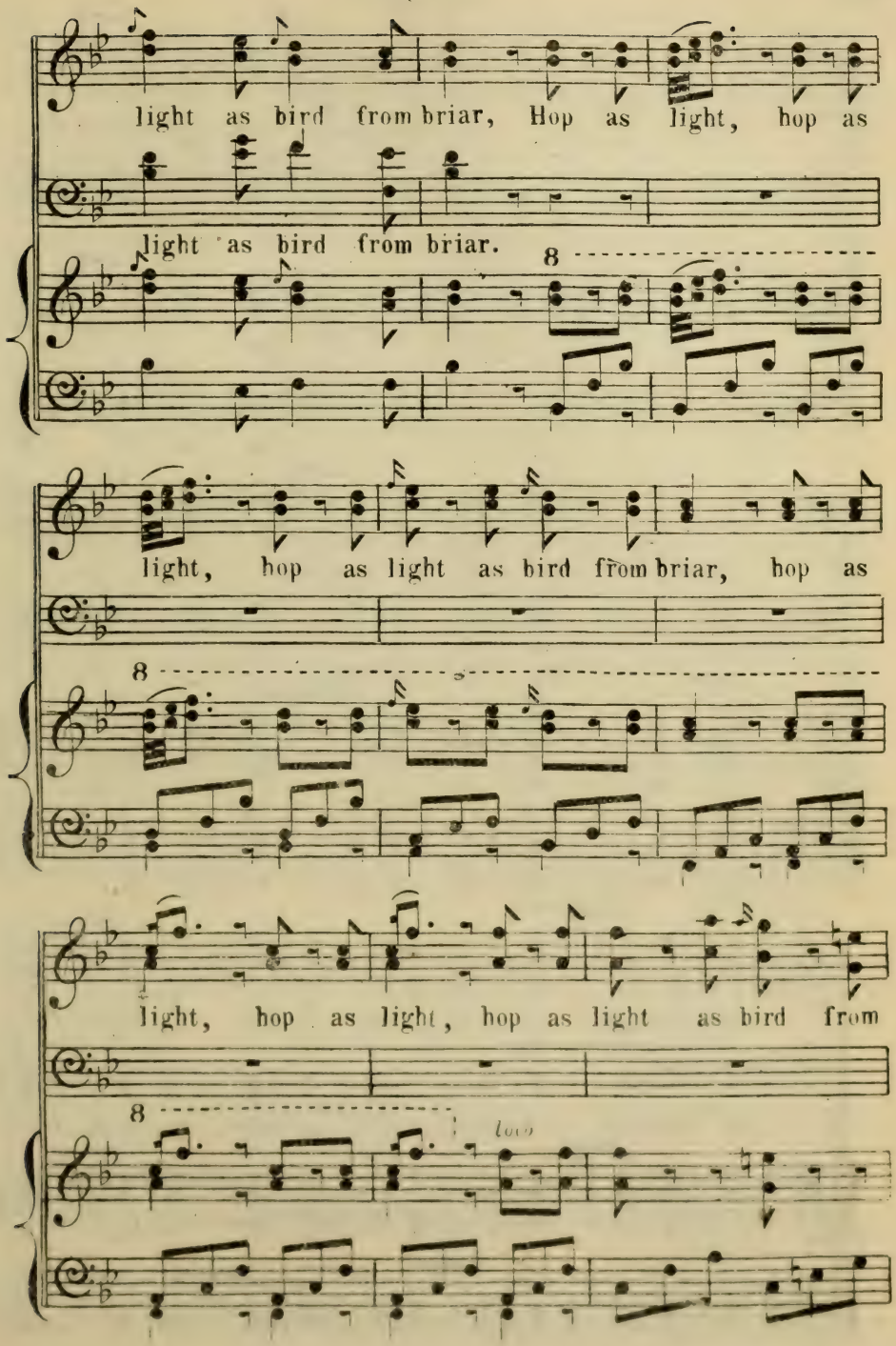
fai - ry take his gait. To the best bride bed - will we

pp


Which by us shall blessed be! With this field dew
con__secrate; Ev'__ry fai__ry take his gait, ev'_ry
fai_ry take his gait, ev'_ry fai_ry take his gait, ev'__ry
1st
2nd
fai__ry take his gait . . . . gait!


ALLEGRETTO MODERATO.
p
OBERON.
In The-seus' house give glim'-ring light, By the
pp
dead and drow--sy fire, Ev'--ry elf and ev--ry


M. N. D.
1st & 2nd Fairies. SOPR
3rd & 4th " ALTO
pp
sprite Hop as light as bird from briar. In The_seus'
TENOR.
BASS.
pp
In The_seus'
pp
house give glim'_ring light, By the dead and drow_sy
house give glim'_ring light, By the dead and drow_sy
fire, Ev'___ry elf and ev'___ry sprite, Hop as
fire, Ev'___ry elf and ev'___ry sprite, Hop as


light as bird from briar, Hop as light, hop as
light as bird from briar.
8
light, hop as light as bird from briar, hop as
8
light, hop as light, hop as light as bird from
8
loco

CHORUS.

ff

briar . . . . . In The_seus' house give glim'_ring

ff

In The__seus'

cres.

ff

light, By the dead and drow__sy fire, Ev'__ry

p

house, By the dead and drow__sy fire, Ev'__ry

p

elf and fai___ry sprite, Hop as light as bird from

elf and fai___ry sprite, Hop as light as bird from

briar, as light, as light, as

briar, as light, as light, as

Flute.

cres

light as bird from briar, as bird from

cres

light as bird from briar, as bird from

cres

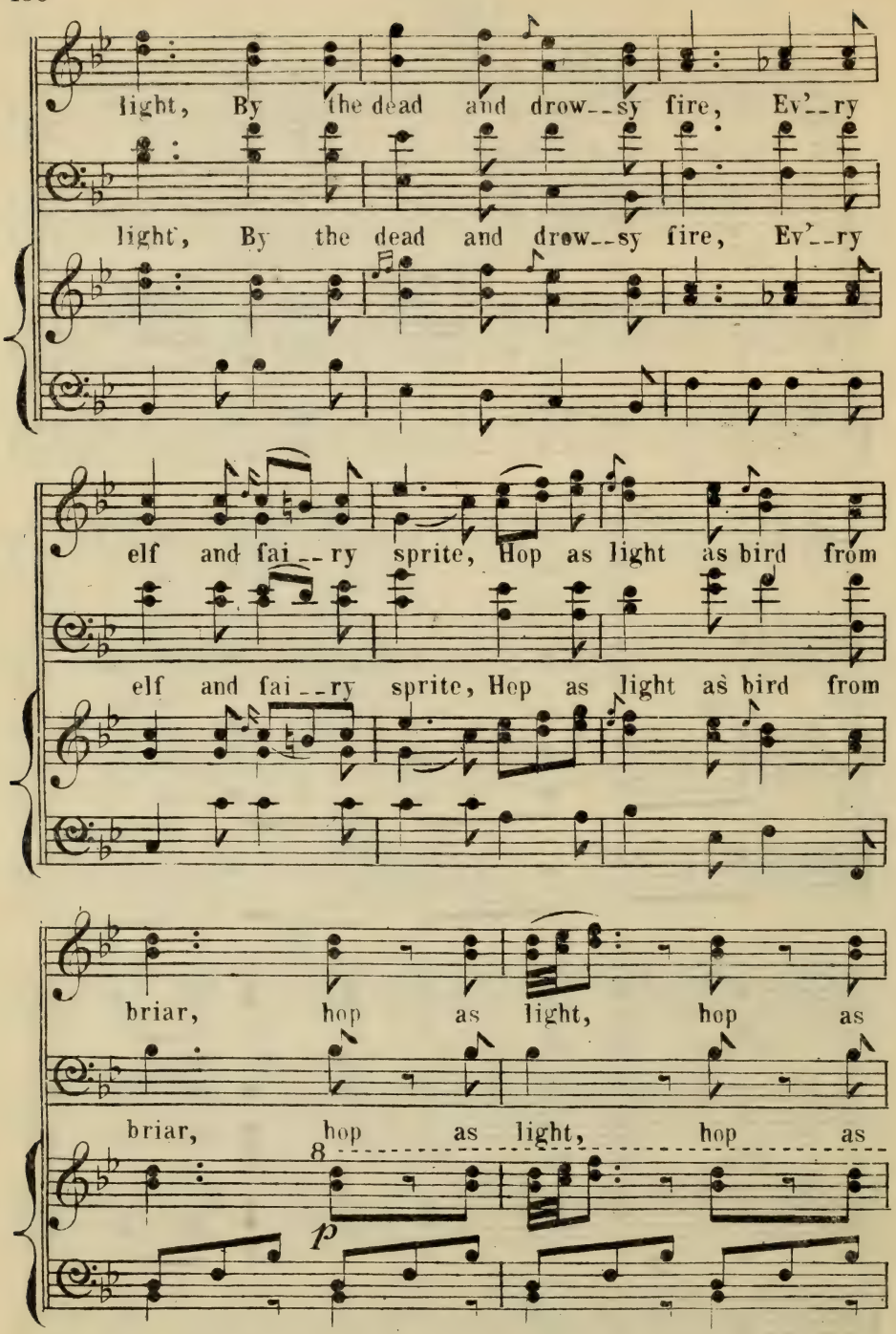
f

briar, In The---- seus' house give glim'---ring

f

briar, In The---- seus' house give glim'---ring

f


light, By the dead and drow--sy fire, Ev'--ry
light, By the dead and drow--sy fire, Ev'--ry
elf and fai--ry sprite, Hop as light as bird from
elf and fai--ry sprite, Hop as light as bird from
briar, hop as light, hop as
briar, hop as light, hop as
8
p

light, hop as light as bird from briar, hop as

light, hop as light as bird from briar, hop as

light, hop as light, hop as light as bird from

light, hop as light, hop as light as bird from

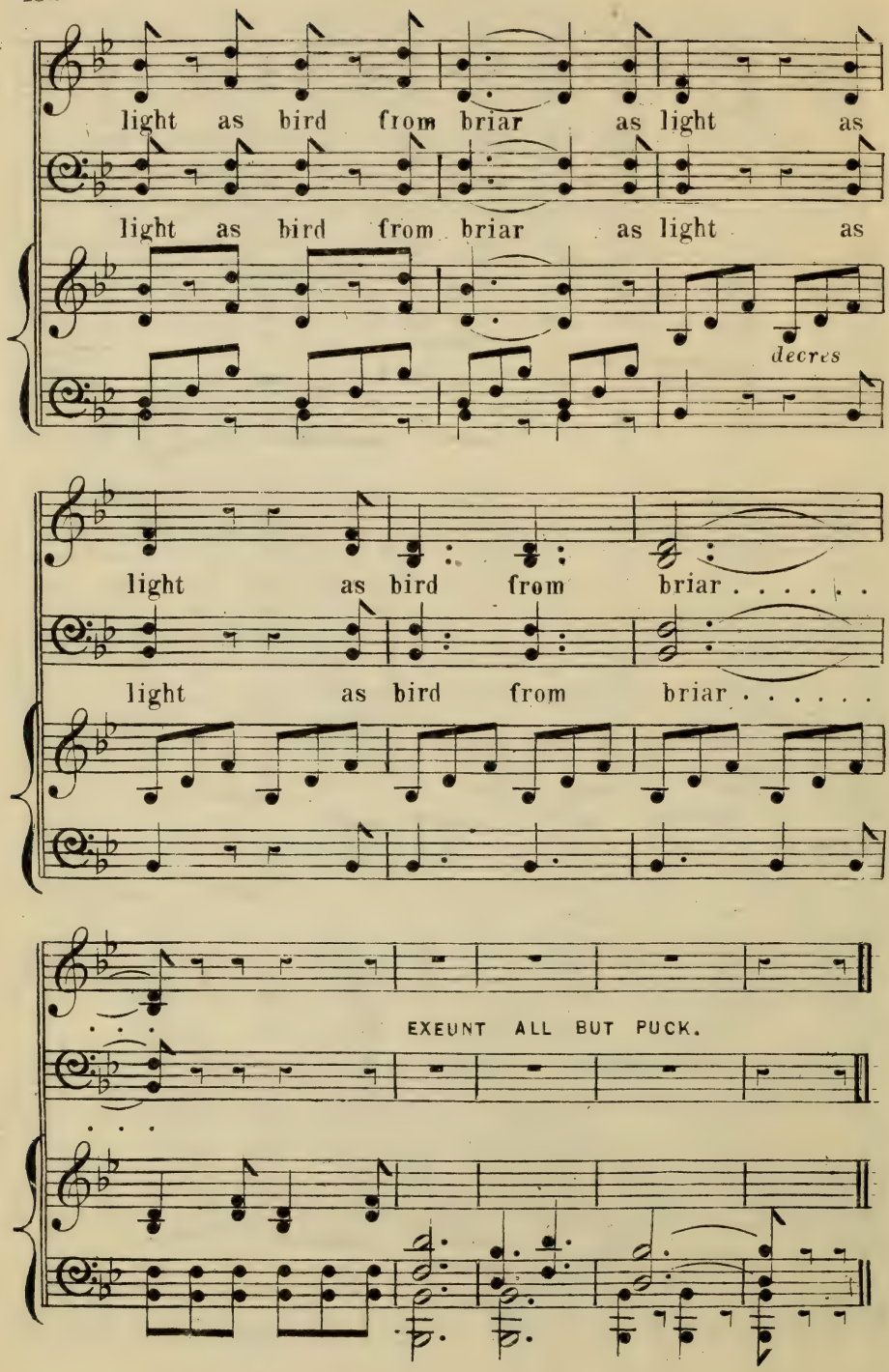
pp

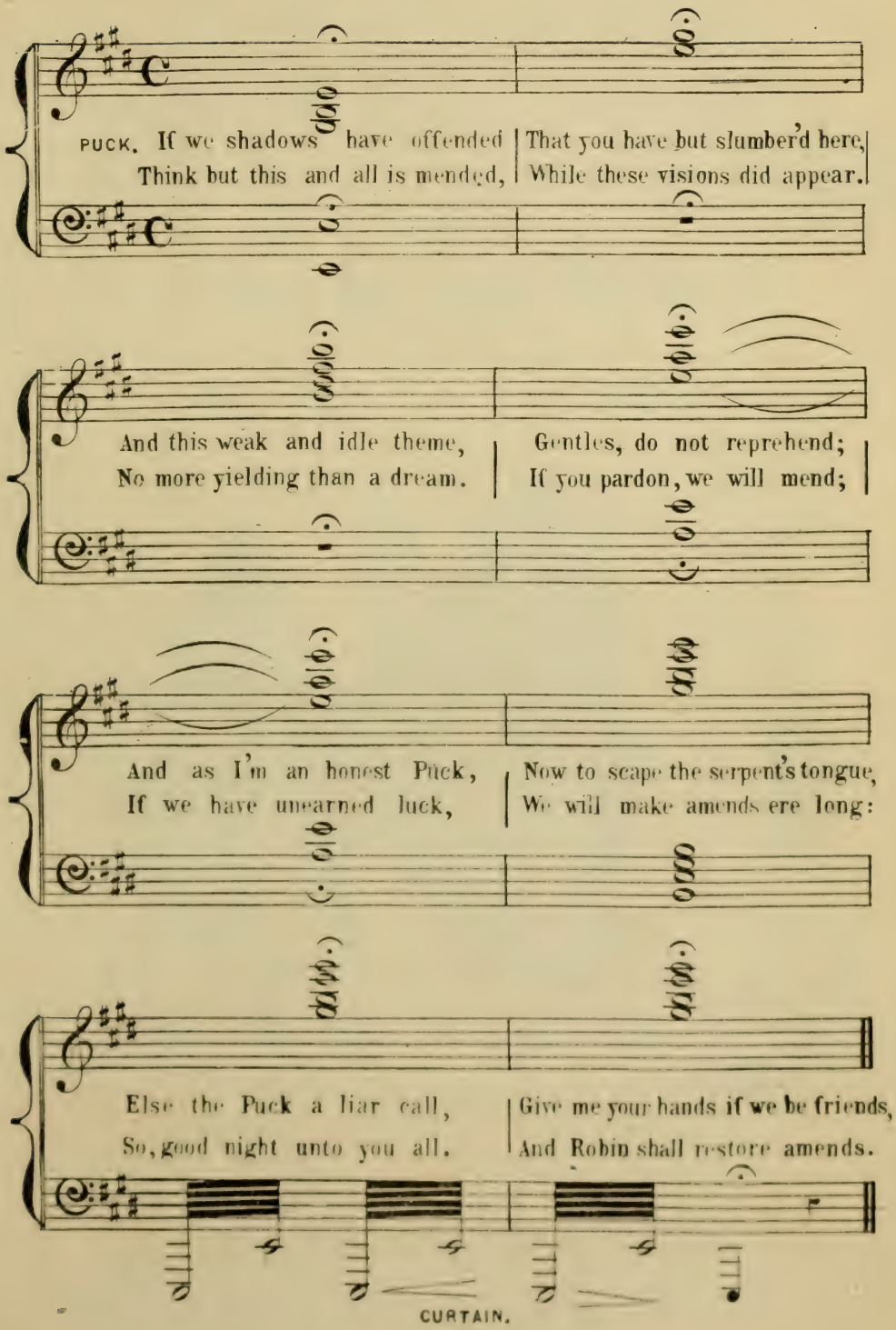
briar, as light as bird from briar, as

pp

briar, as light as bird from briar, as

pp


light as bird from briar as light as
light as bird from briar as light as
decres
light as bird from briar . . . . . .
light as bird from briar . . . . . .
EXEUNT ALL BUT PUCK.


PUCK. If we shadows have offended
Think but this and all is mended,
That you have but slumber'd here,
While these visions did appear.
And this weak and idle theme,
No more yielding than a dream.
Gentles, do not reprehend;
If you pardon, we will mend;
And as I'm an honest Puck,
If we have unearned luck,
Now to scape the serpent's tongue,
We will make amends ere long:
Else the Puck a liar call,
So, good night unto you all.
Give me your hands if we be friends,
And Robin shall restore amends.
CURTAIN.

THE

Vocal Music

TO

SHAKESPEARE'S PLAYS.

Much Ado about Nothing.

Arranged for the Piano Forte by Mr. Addison.

FARDON GODDESS OF THE NIGHT

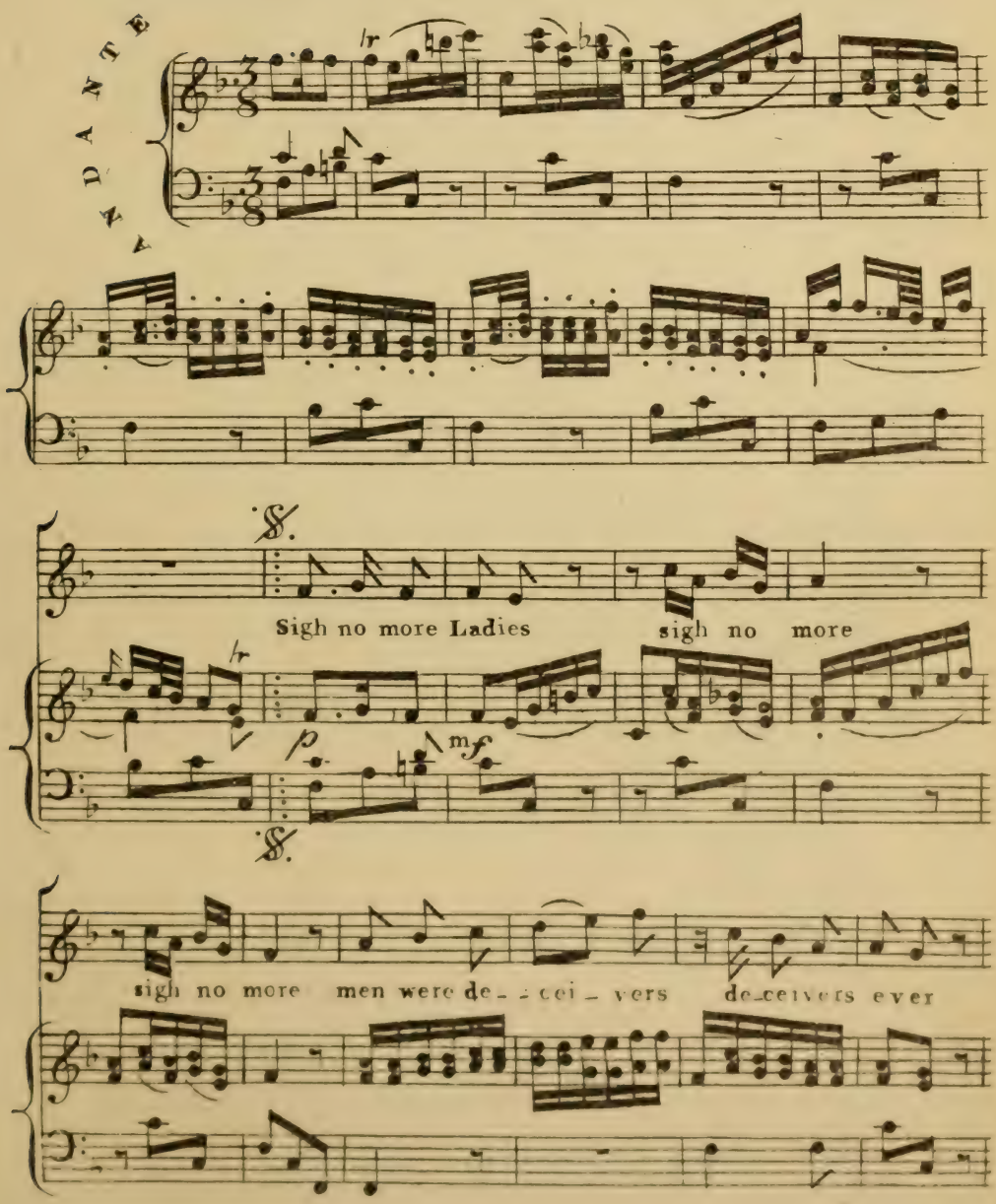
THOMAS HAILES LACY.

Publisher of Theatrical Music.

89, STRAND, LONDON, W.C.

SIGH NO MORE LADIES.

Act 2. Scene 3.

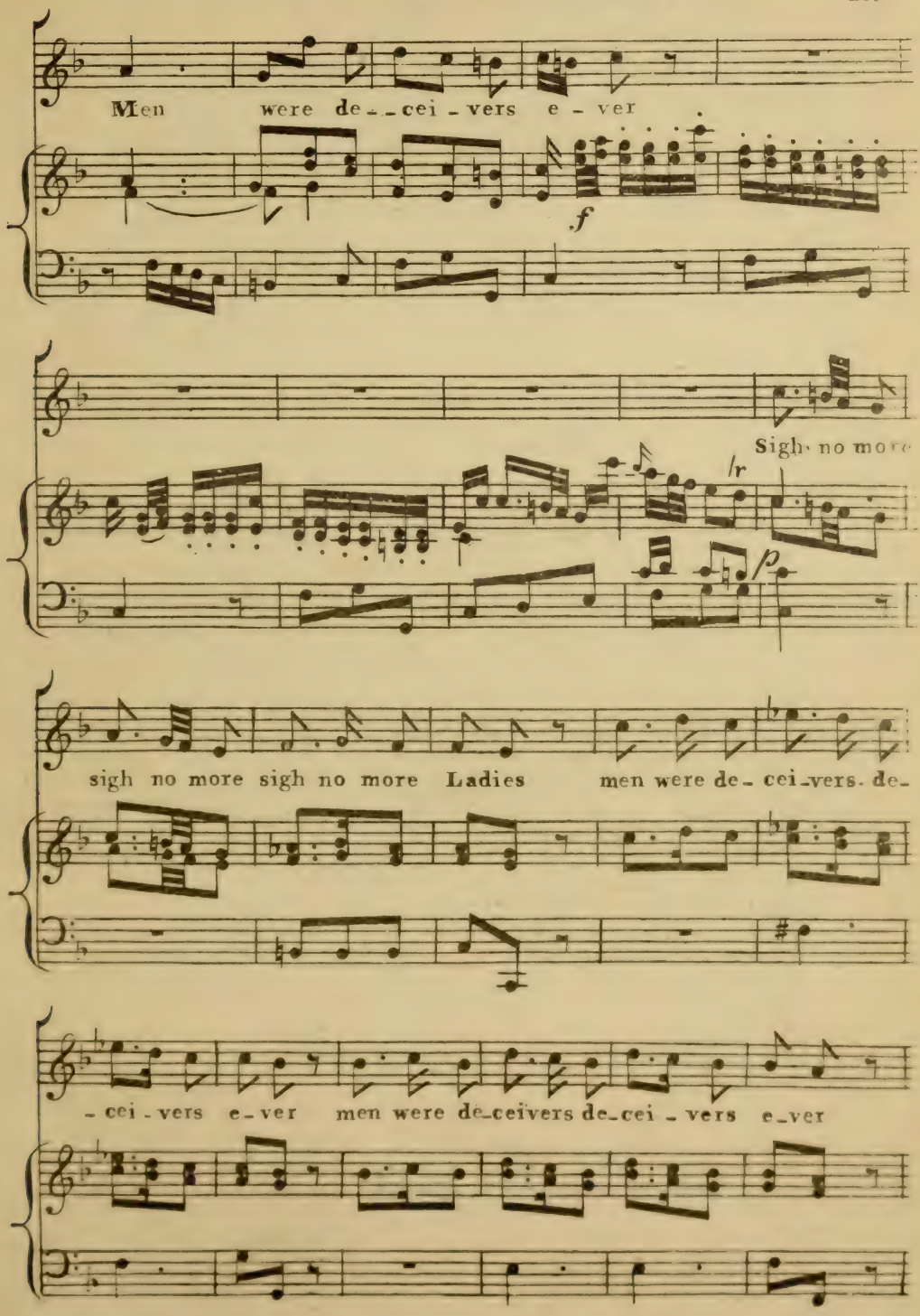


men were de - cei - - vers decei - vers e - ver one cot in

Sea and one on Shore to one thing con - stant

con - stant ne - ver Sigh no more Ladies sigh no

more Men were de - - cei - vers e - ver

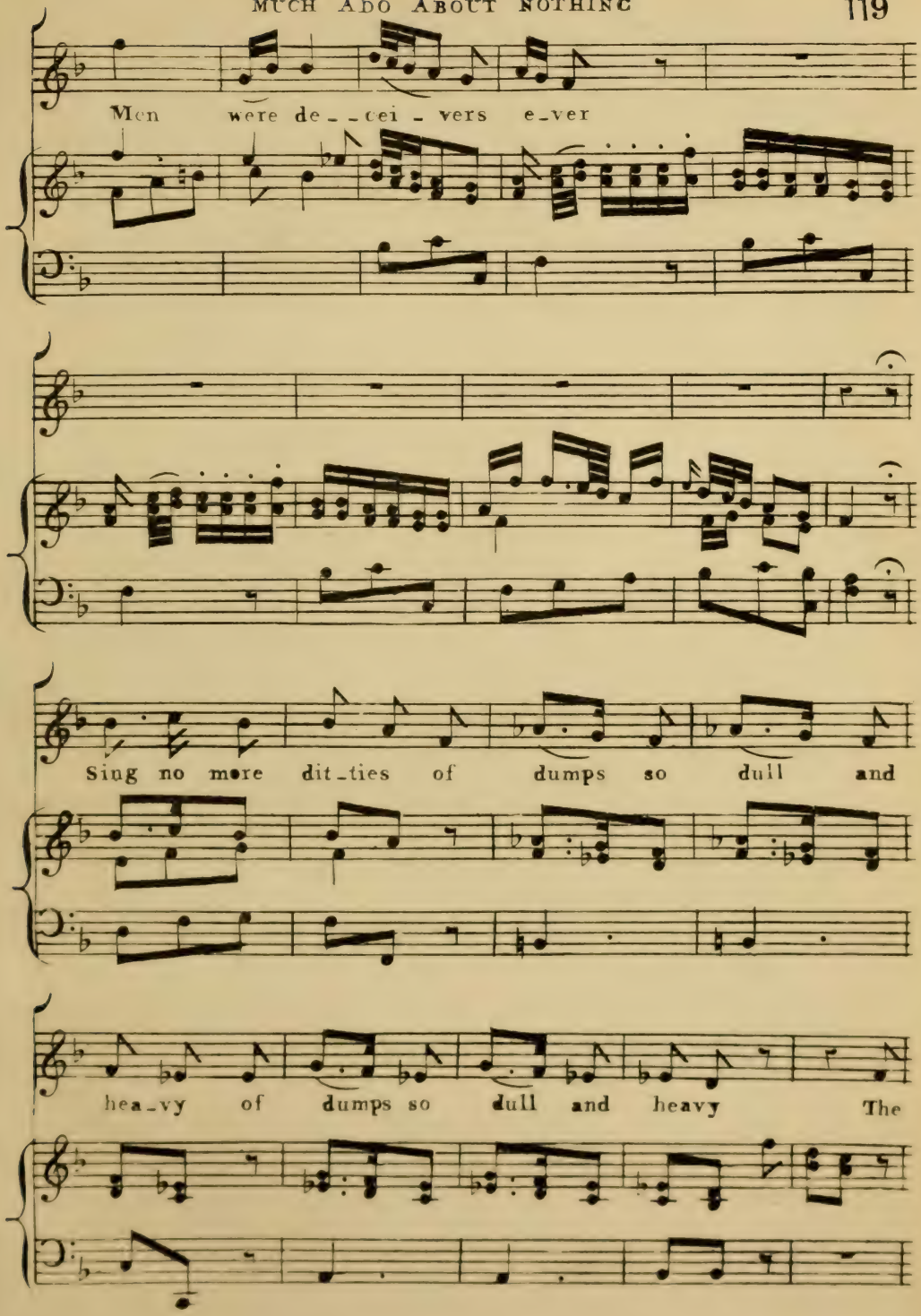

Men were de - - cei - vers e - ver
f
Sigh no more
lr
p
sigh no more sigh no more Ladies men were de - cei - vers. de-
- cei - vers e - ver men were de - ceïvers de - cei - vers e - ver

One foot in Sea and one on Shore To

one thing con - - stant con - stant ne - ver

Sigh no more Ladies sigh no more sigh no

more Men were de - - cei - - vers e - ver


Men were de__cei_vers e_ver
Sing no more dit_ties of dumps so dull and
hea_vy of dumps so dull and heavy The

frauds of men were e-ver were e - - ver

so Since sum - - mer first was leafy

Since sum-mer first was lea-fy

$\S$.

$\S$

Sigh No More Ladies

COMPOSED BY R.I.S. STEVENS.

Alto

Sigh no more Ladies Ladies sigh no more men were deceivers

Tenore

Sigh no more Ladies Ladies sigh no more men were deceivers

Soprano 1mo

Sigh no more Ladies Ladies sigh no more men were deceivers

Soprano 2do

Sigh no more Ladies Ladies sigh no more men were deceivers

Bass

Sigh no more Ladies Ladies sigh no more men were deceivers

p *f*

e-ver men were deceivers e-ver one foot in sea and one on

p *f*

e-ver men were deceivers e-ver one foot in sea and one on

p *f*

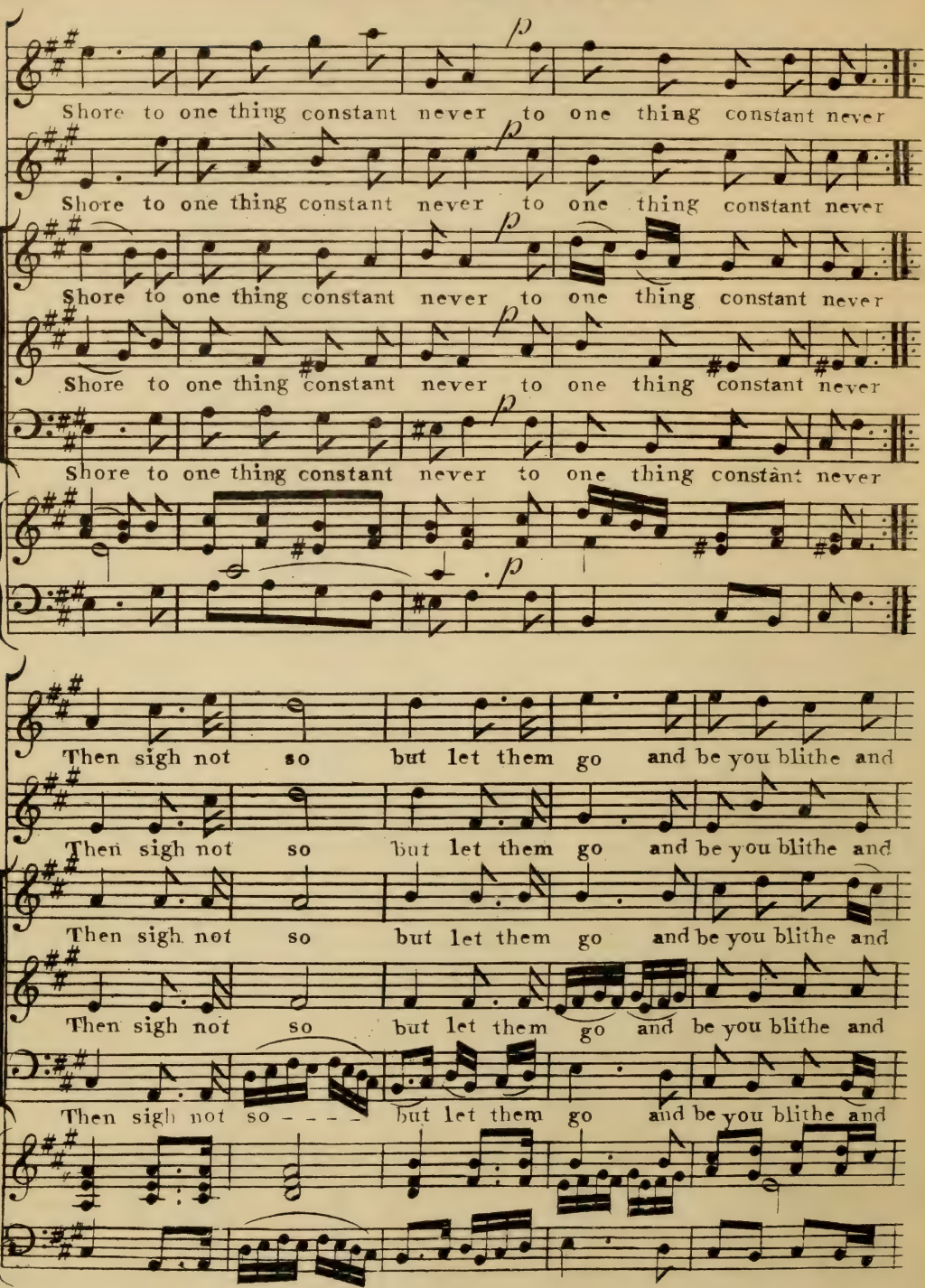
e-ver men were deceivers e-ver one foot in sea and one on

p *f*

e-ver men were deceivers e-ver one foot in sea and one on

p *f*

This Glee may be Sung by two Sopranos and a Bass Voice


p
Shore to one thing constant never to one thing constant never
Shore to one thing constant never to one thing constant never
Shore to one thing constant never to one thing constant never
Shore to one thing constant never to one thing constant never
Shore to one thing constant never to one thing constant never
Then sigh not so but let them go and be you blithe and
Then sigh not so but let them go and be you blithe and
Then sigh not so but let them go and be you blithe and
Then sigh not so but let them go and be you blithe and
Then sigh not so - - - - but let them go and be you blithe and

bonny and be you blithe and bonny con_verting all your sounds of

bonny and be you blithe and bonny con_verting all your sounds of

bonny and be you blithe and bonny con_verting all your sounds of

bonny and be you blithe and bonny con_verting all your sounds of

bonny and be you blithe and bonny con_verting all your sounds of

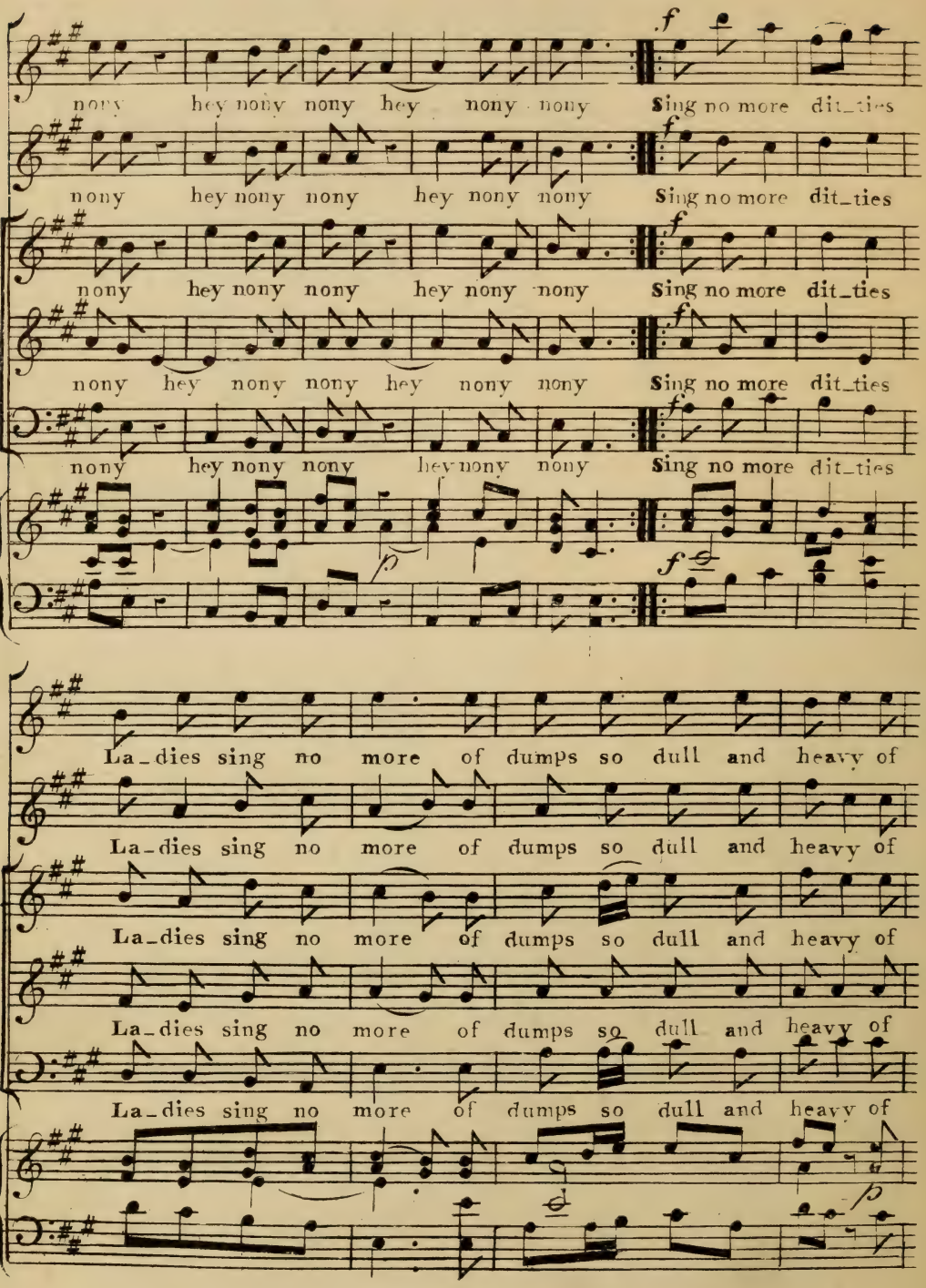
woe con_verting all your sounds of woe to hey nony nony hey nony

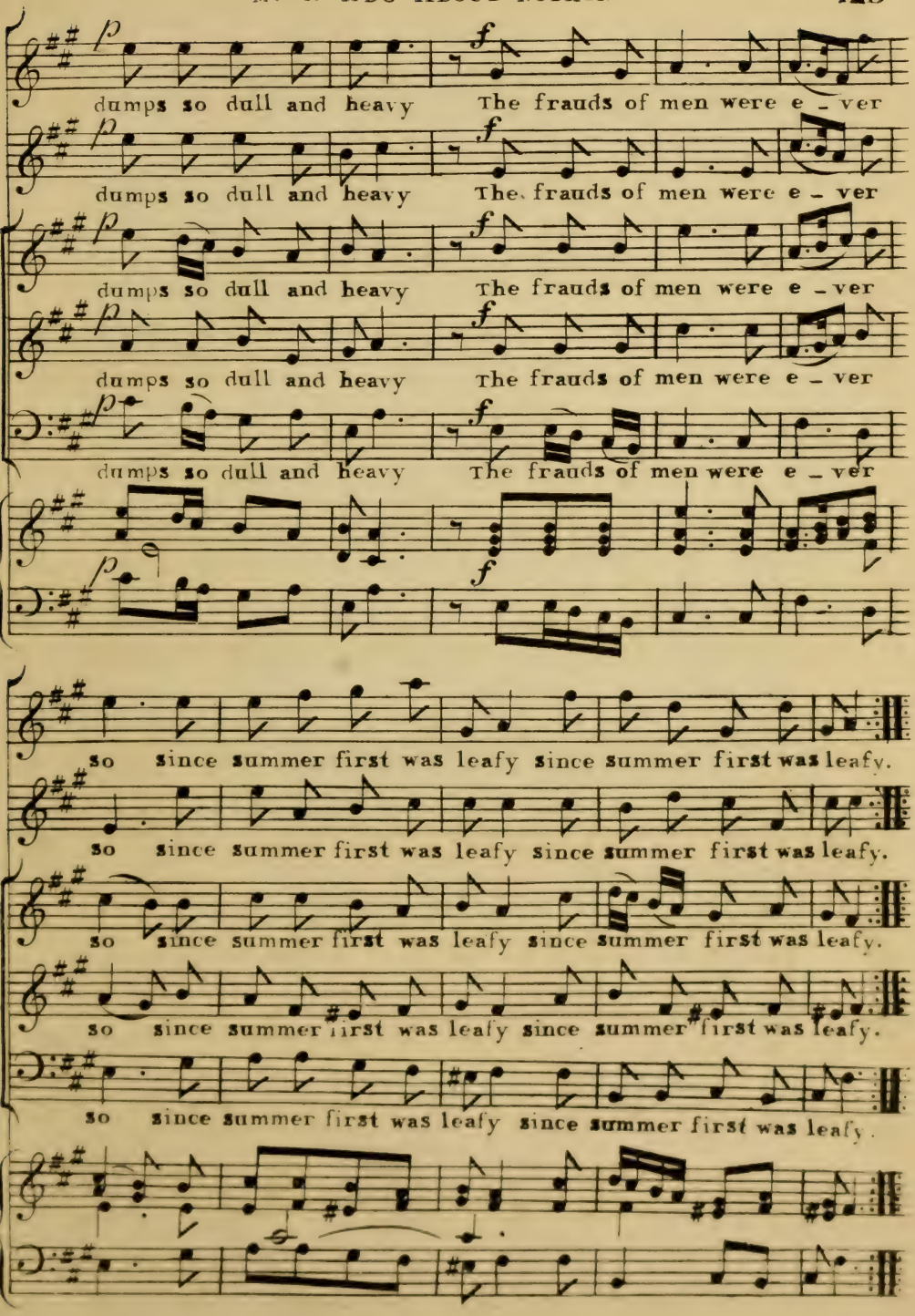
woe con_verting all your sounds of woe to hey nony nony hey nony

woe con_verting all your sounds of woe to hey nony nony hey nony

woe con_verting all your sounds of woe to hey nony nony hey nony

woe con_verting all your sounds of woe to hey nony nony hey nony


nony hey nony nony hey nony nony Sing no more dit_ties
nony hey nony nony hey nony nony Sing no more dit_ties
nony hey nony nony hey nony nony Sing no more dit_ties
nony hey nony nony hey nony nony Sing no more dit_ties
nony hey nony nony hey nony nony Sing no more dit_ties
La_dies sing no more of dumps so dull and heavy of
La_dies sing no more of dumps so dull and heavy of
La_dies sing no more of dumps so dull and heavy of
La_dies sing no more of dumps so dull and heavy of
La_dies sing no more of dumps so dull and heavy of


p
f
dumps so dull and heavy The frauds of men were e - ver
dumps so dull and heavy The frauds of men were e - ver
dumps so dull and heavy The frauds of men were e - ver
dumps so dull and heavy The frauds of men were e - ver
dumps so dull and heavy The frauds of men were e - ver
so since summer first was leafy since summer first was leafy.
so since summer first was leafy since summer first was leafy.
so since summer first was leafy since summer first was leafy.
so since summer first was leafy since summer first was leafy.
so since summer first was leafy since summer first was leafy.

Then sigh not so but let them go and be you blithe and

Then sigh not so but let them go and be you blithe and

Then sigh not so but let them go and be you blithe and

Then sigh not so but let them go and be you blithe and

Then sigh not so but let them go and be you blithe and

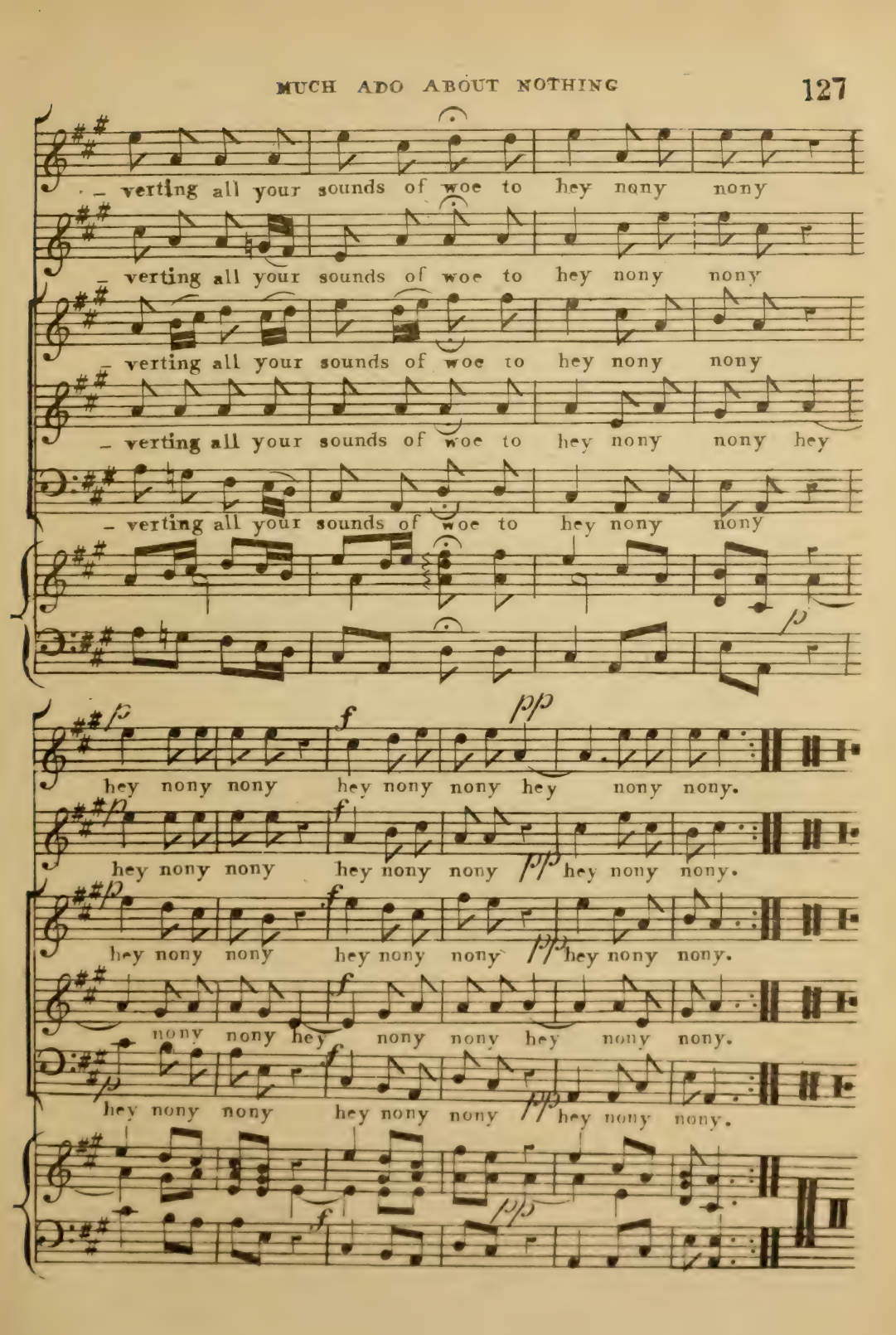
bonny and be you blithe and bonny con-verting all your sounds of woe con

bonny and be you blithe and bonny con-verting all your sounds of woe con

bonny and be you blithe and bonny con-verting all your sounds of woe con

bonny and be you blithe and bonny con-verting all your sounds of woe con

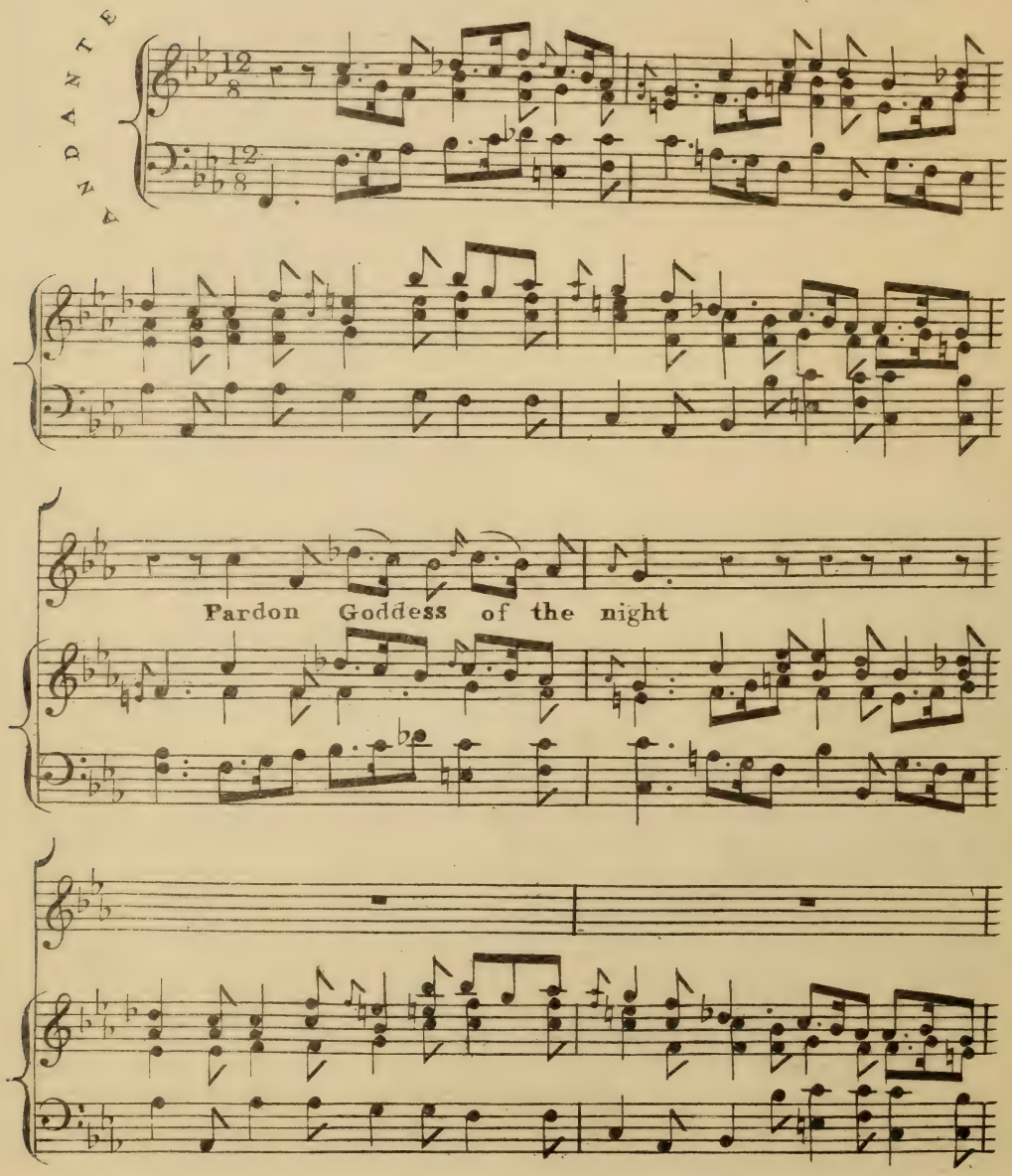
bonny and be you blithe and bonny con-verting all your sounds of woe con

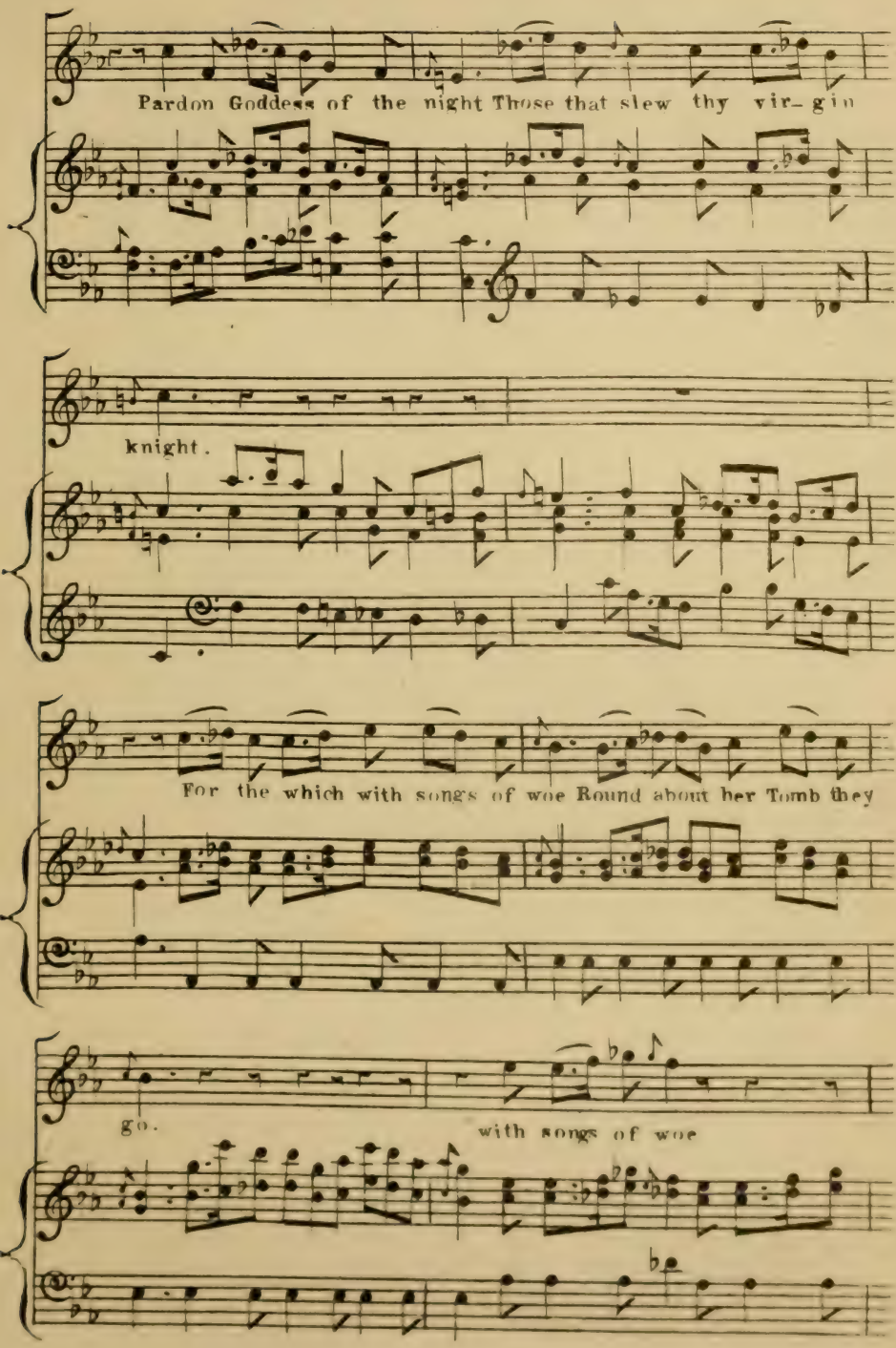

– verting all your sounds of woe to hey nony nony
– verting all your sounds of woe to hey nony nony
– verting all your sounds of woe to hey nony nony
– verting all your sounds of woe to hey nony nony hey
– verting all your sounds of woe to hey nony nony
hey nony nony hey nony nony hey nony nony.
hey nony nony hey nony nony hey nony nony.
hey nony nony hey nony nony hey nony nony.
nony nony hey nony nony hey nony nony.
hey nony nony hey nony nony hey nony nony.

PARDON GODDESS OF THE NIGHT.

Composed by Dr. Arne. Arranged by J. Addison.

Act 5. Scene 3.




Pardon Goddess of the night Those that slew thy vir- gin
knight.
For the which with songs of woe Round about her Tomb they
go.
with songs of woe

with songs of woe Round about her Tomb they

go midnight as-

f *p*

-sist assist our moan Help us to sigh to sigh and groan help us to

sigh to sigh and groan to sigh help us to sigh to sigh and groan

heavi_ly heavily Graves yawn and yield their dead

Till death be ut_ter_ed heavi_ly

heavi_ly

THE GOD OF LOVE

Song

ACT V. — SCENE II.

BENEDICK

The god of love That sits a_bove And knows and knows and knows me How pi_ti_ful how pi_ti_ful how pi_ti_ful I de_serve.

THE

Vocal Music

TO

SHAKESPEARE'S PLAYS.

OTHELLO.

THOMAS HAILES LACY.

Publisher of Theatrical Music,

89, STRAND, LONDON, W.C.

OTHELLO.

The song of "*Oh! Willow, Willow,*" which Desdemona sings in the Fourth Act of Othello, is contained in a MS. volume of songs in the British Museum, with accompaniment for the lute. *Additional MSS.* 15, 117. Mr. Halliwell considers the transcript to have been made about the year 1633; Mr. Oliphant, who first catalogued the Musical MSS., dates it about 1600; but Mr. Chappell is of opinion the Manuscript contains songs of an earlier date, as—

> "Oh death! rock me to sleep,
> Bring me to quiet rest,"

attributed to Anna Boleyn, and which Sir John Hawkins found in a MS. of the reign of Henry VIII.

The song of "*Willow, willow,*" is also in the Roxburgh Ballads, 1--54, and was printed by Percy from a copy in the Pepy's Collection, entitled "*A Lover's Complaint, being forsaken of his love, to a pleasant tune.*"

"*Willow, willow,*" was a favourite burden for songs in the Sixteenth Century. There is one by John Heywood, a dramatist and court musician of the reign of Henry VIII. and Queen Mary, beginning—

> "Alas! by what mean may I make ye to know,
> The unkindness for kindness that to me doth grow,"

which has for the burden—

> "All a green willow, willow, willow,
> All a green willow is my garland."

It has been printed, for the Shakespeare Society, in the "moral Play of *Wit and Science*," edited by Mr. Halliwell.

Another, with the burden—

> "Willow, willow, willow, sing all of green willow,
> Sing, all of green willow, shall be my garland,"

will be found in a "*Gorgeous Gallery of Gallant Inventions*, 1578;" it commences thus :—

> "My love, what misliking in me do you find,
> Sing all of green willow;
> That on such a sudden you alter your mind,
> Sing willow, willow, willow:
> What cause doth compel you so fickle to be,
> Willow, willow, willow, willow;
> In heart which you plighted most loyal to me,
> Willow, willow, willow, willow."

Heliconia 1—32.

OTHELLO.

In Fletcher's "*Two Noble Kinsmen*," when the Jailer's Daughter went mad for love, "*She sung nothing but Willow, Willow, Willow.*"—Act iv. scene 1.

Desdemona introduces the song in this pathetic manner :—

> "My mother had a maid call'd Barbara,
> She was in love, and he she lov'd prov'd mad,
> And did forsake her; she had a song of "*Willow*,"
> An old thing 'twas, but it express'd her fortune,
> And she died singing it. That song to night
> Will not go from my mind; I have much to do
> But to go hang my head all at one side,
> And sing it, like poor Barbara."

These words are from the same Manuscript as the Music. It differs from that in Percy's Reliques of Ancient Poetry; and Shakespeare has altered it to apply to a female character :—

> "The poor soul sat sighing by a sycamore tree,
> Sing willow, willow, willow;
> With his hand in his bosom, and his head upon his knee,
> Oh! willow, willow, willow, willow.
>
> * * * *
>
> Shall be my garland, sing all a green willow.
>
> He sigh'd in his singing, and made a great moan,
> Sing willow, &c.
> I'm dead to all pleasure, my true love she is gone,
> Sing willow, &c.
>
> The mute bird sat by him was made tame by his moans,
> Sing willow, &c.
> The true tears fell from him would have melted the stones,
> Sing willow, &c.
>
> Come, all you forsaken, and mourn you with me,
> Sing willow, &c.
> Who speaks of a false love, mine 's falser than she,
> Sing willow, &c.
>
> Let Love no more boast her in palace nor bower,
> Sing willow, &c.
> It buds, but it blasteth ere it be a flower,
> Sing willow, &c.
>
> Though fair, and more false, I die with the wound,
> Sing willow, &c.
> Thou hast lost the truest lover that goes upon ground,
> Sing willow, &c.
>
> Let nobody chide her, by scorns I approve (enough I prove),
> Sing willow, &c.
> She was born to be false, and I to die for her love,
> Sing willow, &c.
>
> Take this for my farewell, and latest adieu.
> Sing willow, &c.
> Write this on my tomb, that in love I was true,
> Sing willow, &c."

(OTHELLO.)

WILLOW, WILLOW, WILLOW.

(DESDEMONA'S SONG.)

SLOW AND WITH FEELING.

2nd Ver: The fresh streams ran, by her and

VOICE.

1st Ver: The poor soul sat sigh__ing by a

PIANO.

2. mur___ mur'd her moans, Sing wil_____low, wil___low,

1. sy_____ca_____more tree, Sing wil_____low, wil___low,

2. wil___low. Her salt tears fell from her And

1. wil__low. With her hand on her bo___som and her

soft_____en'd the stones, Sing wil__low, wil__low, wil__low,

head up_on her knee, Sing wil_low, wil_low, wil_low,

(OTHELLO.)

2. wil___low Let no_____bo_____dy blame him, his

1. wil___low Oh! wil_low, wil_low, wil_low, wil_low, And

2. scorn I ap___prove, He was born to be false,

1. be my gar___land Sing all a green wil_low,

2. I die for his love, . . . Oh! sing the green

1. Wil_____low, wil__low, wil___low, Oh! sing the green

2. wil_____low must be my gar_____land.

1. wil_____low must be my gar_____land.

THE

Vocal Music

TO

SHAKESPEARE'S PLAYS.

ROMEO & JULIET.

THOMAS HAILES LACY.

Publisher of Theatrical Music.

89, STRAND, LONDON, W.C.

ROMEO AND JULIET,

The Dirge.

As performed at the Theatre Royal

Drury Lane

Trumpet

Bell

Bell

Trumpet

Trumpet

Bell

Bell

1st & 2d Treble

Hark hark how with aw - ful pause The

1st & 2d Tenor

Hark hark how with aw - ful pause The

Bass

Hark hark how with aw - ful pause The

so - lemn Bell in death like sound

so - lemn Bell in death like sound

so lemn Bell in death like sound

pp

tolls her un - - time - ly knell

tolls her un - - time - ly knell

tolls her un - - time - ly knell

pp

Flutes

Bell

her un - - time - - - ly knell.

her un - - time - - - ly knell.

her un - - time - - - ly knell.

SOLI

She was her Pa - rents sole de -

She was her Pa - rents sole de -

ADAGIO

light they had but one one on - ly

- light they had but one one on - ly

TUTTI

child She was her Pa - rents

child She was her Pa - rents

She was her Pa - rents

sole de - light they had but one one.

sole de - - light they had - but one one.

sole de - - light they had but one one.

Soli

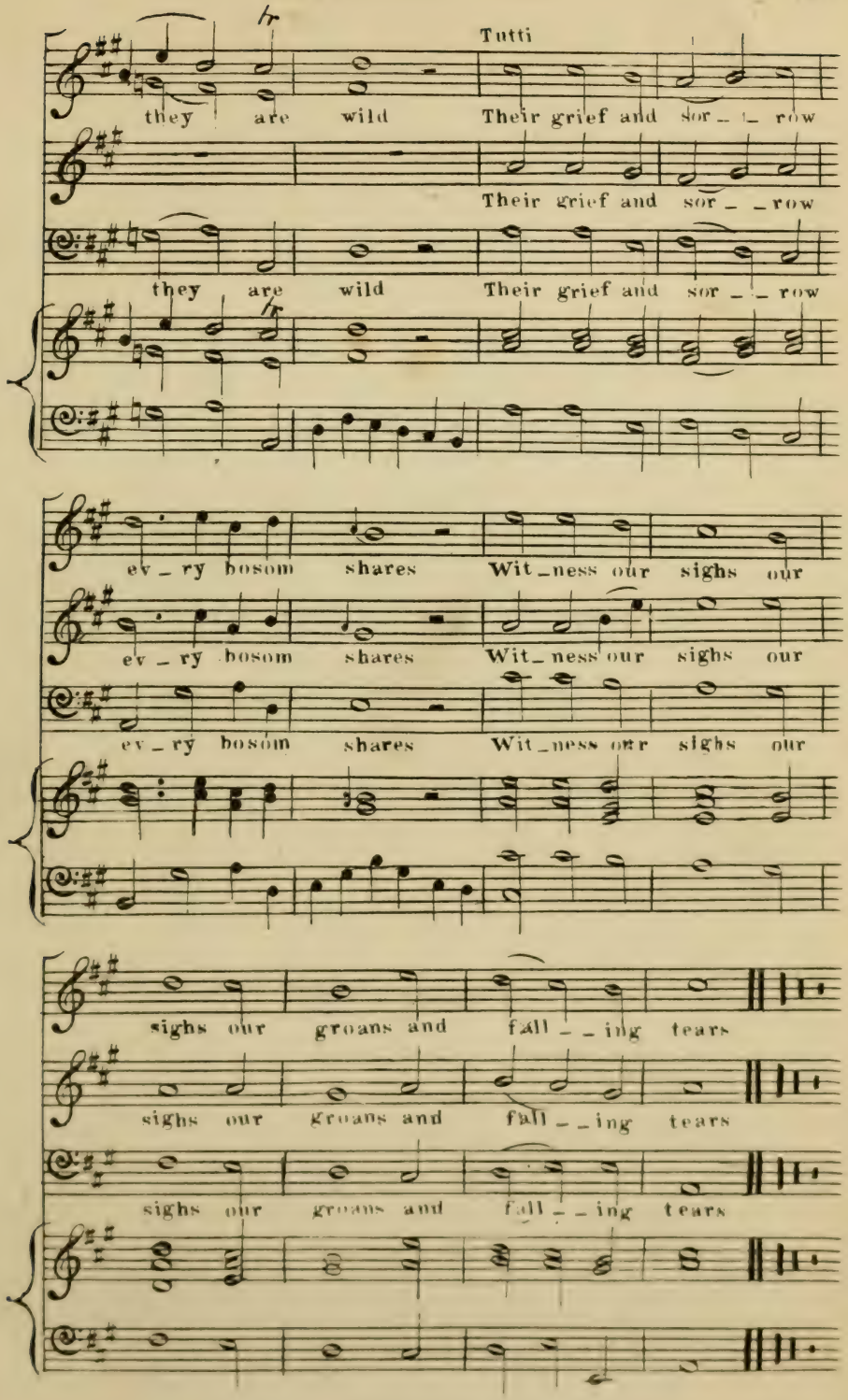
on - - - ly child since death has torn her

on - - - ly child

on - - ly child since death has torn her.

from their arms With grief and sor - - row

from their arms With grief and sor-row


Tutti
they are wild Their grief and sor_ _ row
Their grief and sor_ _ row
they are wild Their grief and sor_ _ row
ev_ry bosom shares Wit_ness our sighs our
ev_ry bosom shares Wit_ness our sighs our
ev_ry bosom shares Wit_ness our sighs our
sighs our groans and fall_ _ing tears
sighs our groans and fall_ _ing tears
sighs our groans and fall_ _ing tears

THE

Vocal Music

TO

SHAKESPEARE'S PLAYS.

TEMPEST.

THOMAS HAILES LACY.

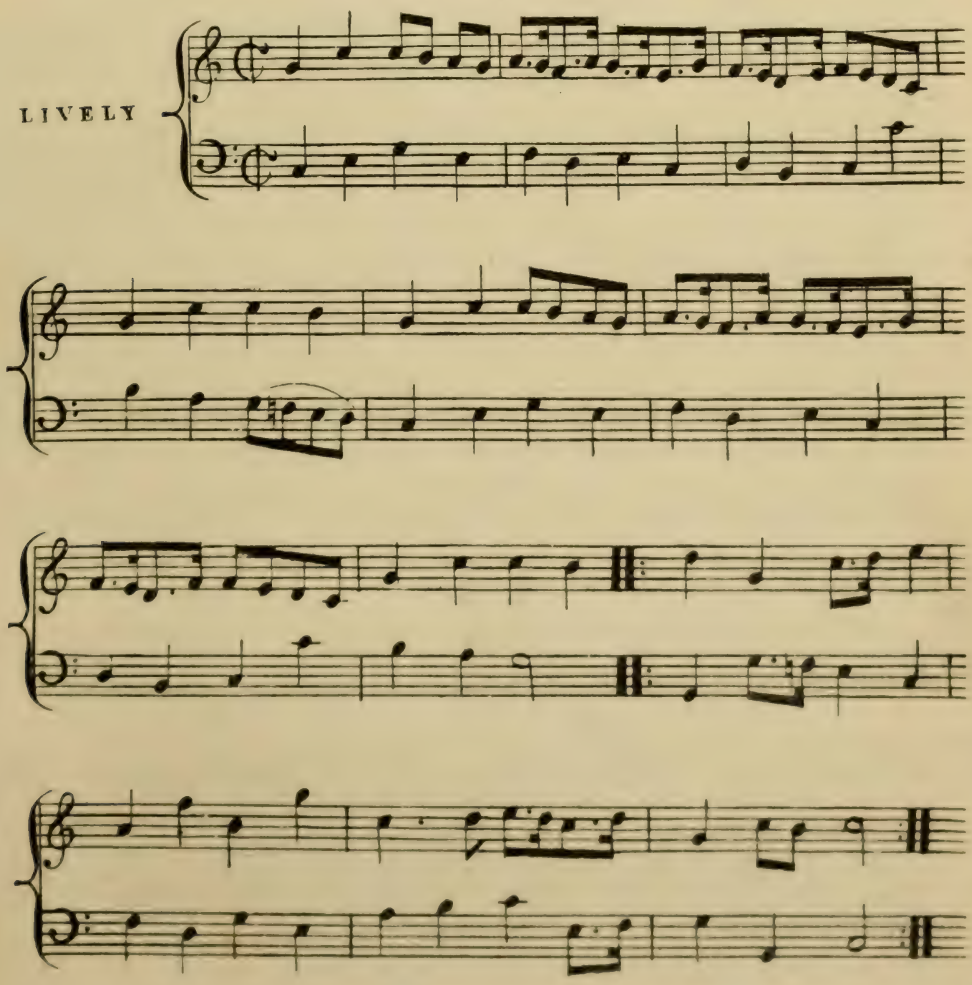
Publisher of Theatrical Music.

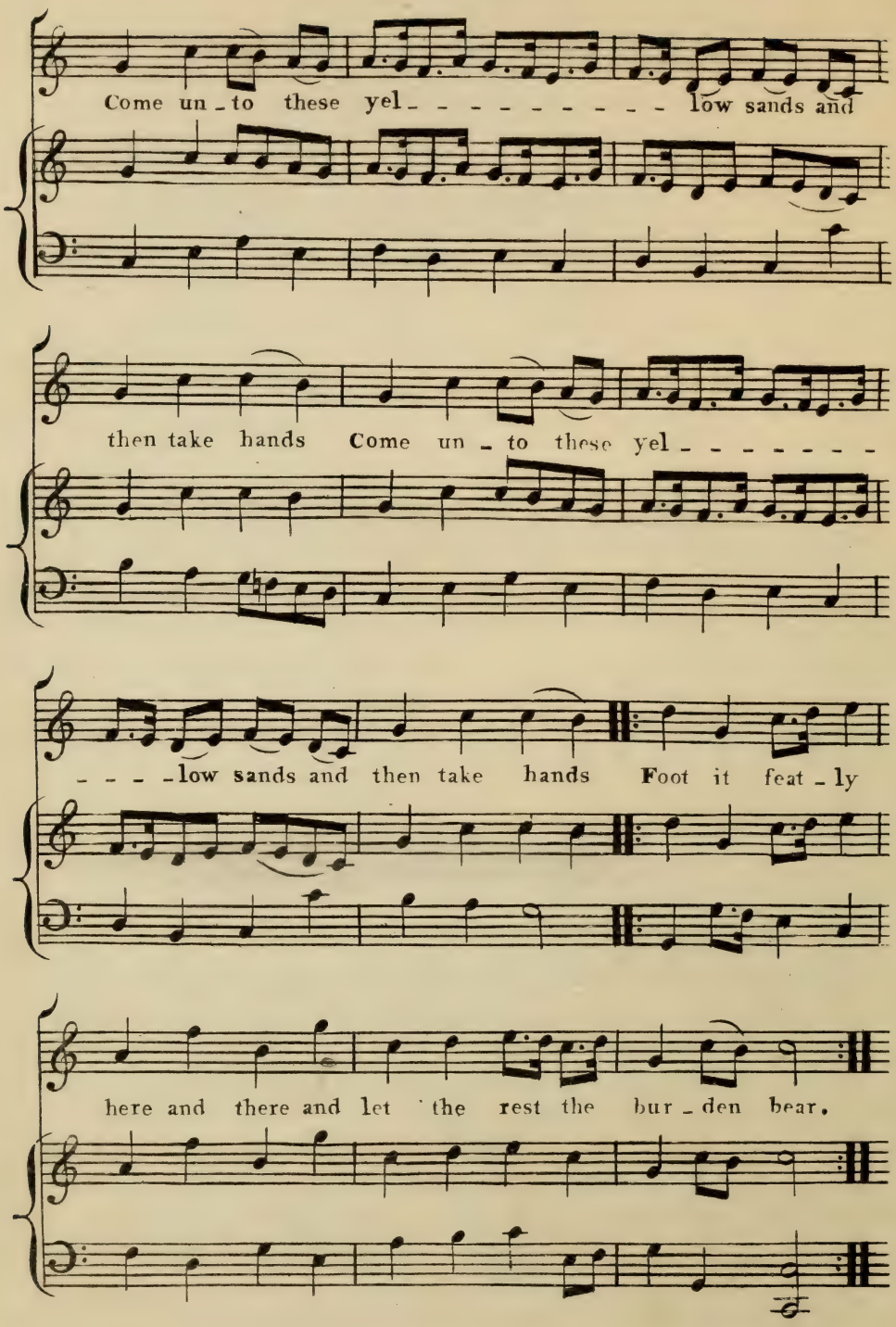
89, STRAND, LONDON, W.C.

COME UNTO THESE YELLOW SANDS

TEMPEST.

Composed by H. Purcell. | *Arranged by J. Addison*




Come un - to these yel - - - - - - - - - - low sands and
then take hands Come un - to these yel - - - - - - -
- - - - low sands and then take hands Foot it feat - ly
here and there and let the rest the bur - den bear.

CHORUS of invisible Spirits.

Soprano

Hark hark the watch dogs bark hark hark I hear the

Alto

Hark hark the watch dogs bark hark hark I hear the

Tenor

Hark hark the watch dogs bark hark hark I hear the

Bass

Hark hark the watch dogs bark hark hark I hear the

PIANO FORTE

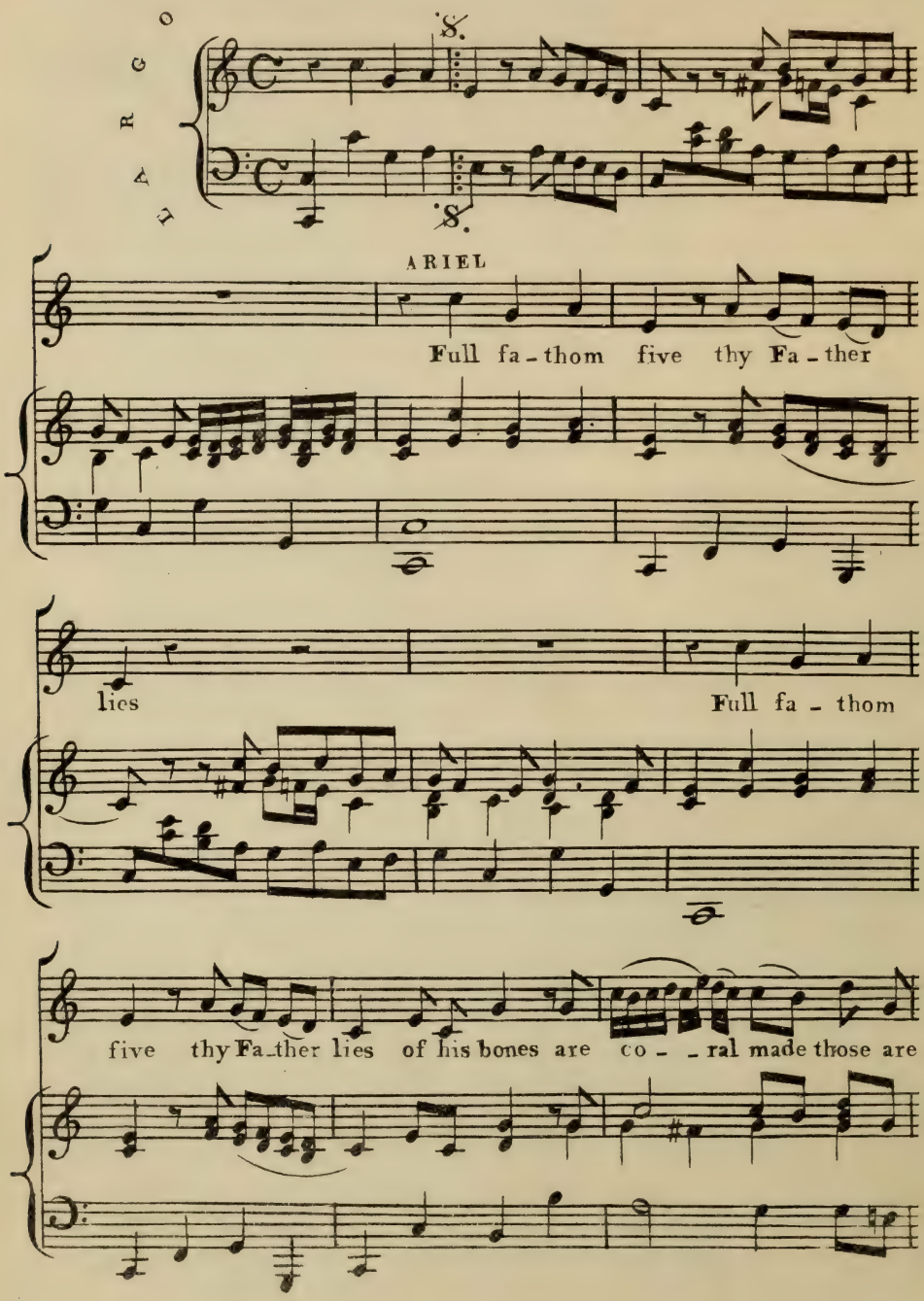
strain of Chanticlere hark hark I hear the strain of Chanticlere

strain of Chanticlere hark hark I hear the strain of Chanticlere

strain of Chanticlere hark hark I hear the strain of Chanticlere

strain of Chanticlere hark hark I hear the strain of Chanticlere

FULL FATHOM FIVE.



pearls that were his eyes no - - - - - thing of him that doth

1st 8. 2d

fade fade But doth suffer doth suf_fer a sea

8. 8.

change In to some thing rich and strange But doth suffer doth suffer a

sea change in to some thing rich and strange.

CHORUS.

Soprano.

Sea Nymphs hourly ring his knell Hark now I hear them

Alto.

Sea Nymphs hourly ring his knell Hark now I hear them

Tenor.

Sea Nymphs hourly ring his knell Hark now I hear them

Bass.

Sea Nymphs hourly ring his knell Hark now I hear them

PIANO FORTE

ding dong ding dong bell hark now I hear them ding dong ding dong bell

ding dong bell hark now I hear them ding dong bell

ding dong bell hark now I hear them ding dong bell

ding dong bell hark now I hear them ding dong bell

Hark now I hear them Hark now I hear them Hark now I hear them

Hark now I hear them Hark now I hear them Hark now I hear them

Hark now I hear them Hark now I hear them I hear them

Hark now I hear them Hark now I hear them Hark now I hear them

DIM:

ding dong bell ding ding dong bell ding dong bell

ding dong bell ding ding dong bell ding ding dong bell

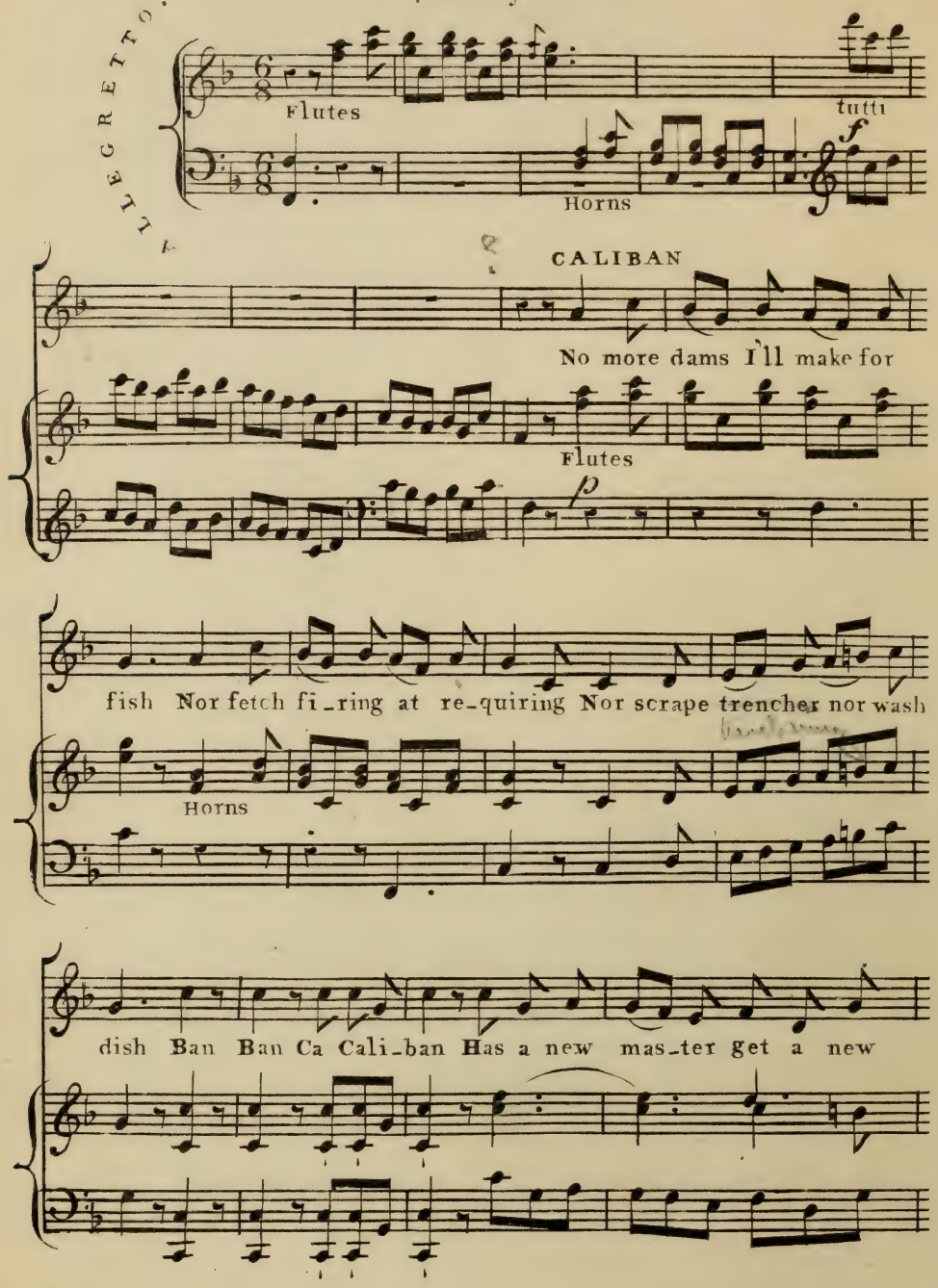
ding dong bell ding ding dong bell ding ding dong bell

ding dong bell ding ding dong bell ding ding dong bell

DIM:

NO MORE DAMS I'LL MAKE FOR FISH.

Composed by J. Smith.



man.

f

No more dams I'll make for fish No more

p

dams Ill make for fish Nor fetch fi_ring at re_

_quir_ing nor scrape trencher nor wash dish No more

dams I'll make for fish Nor fetch fi - - ring at re-

- - quiring nor scrape trencher nor wash dish Ban

f

Ban Ca Ca - li - ban has a new mas - ter get a new man

p

Ban Ban Ca Ca - li - ban has a new mas - ter

p

f

has a new mas_ter has a new

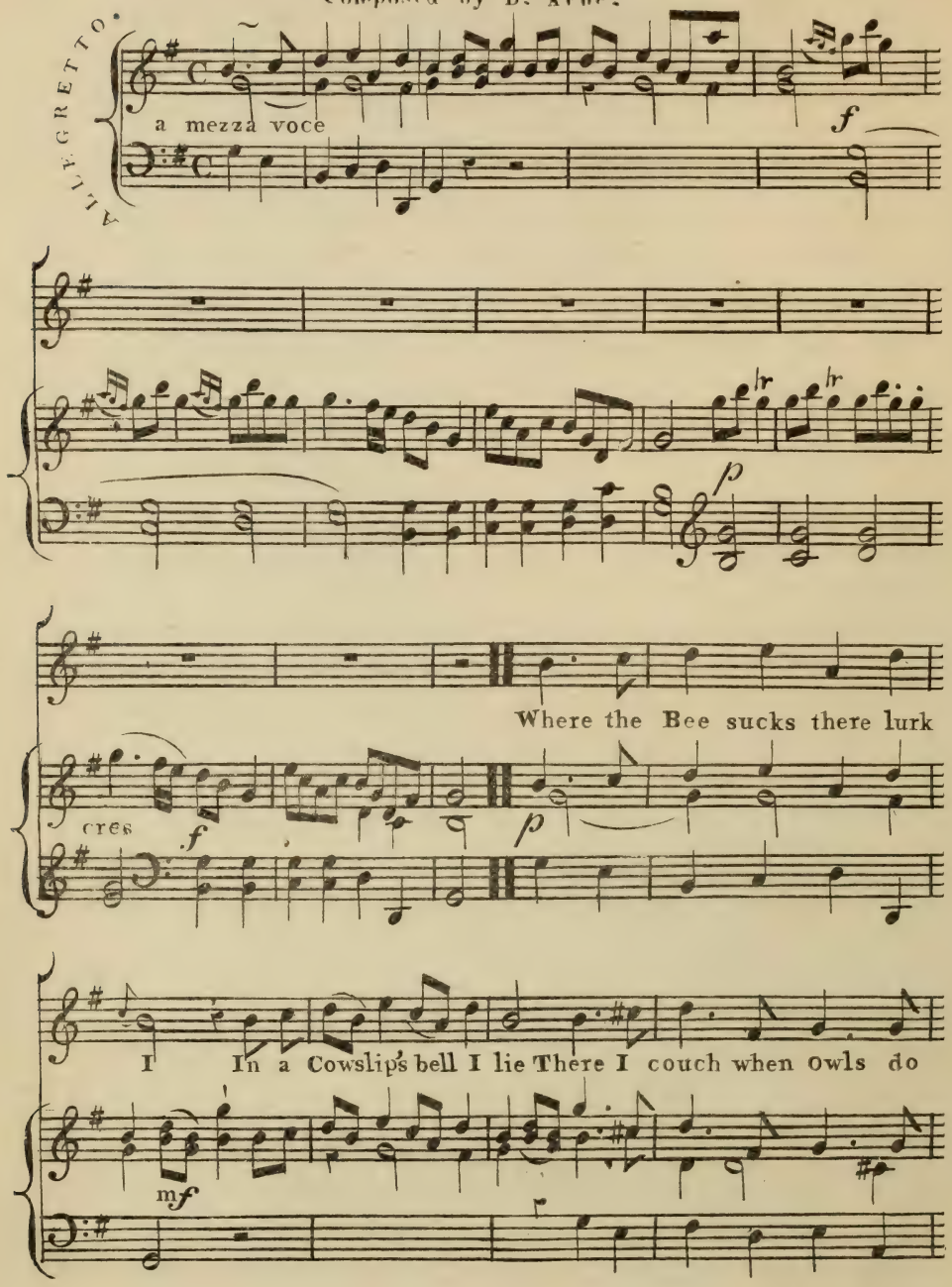
mas_ _ ter get a new man Ban Ban Ca Ca_li_

f

_ ban has a new mas_ ter get a new man.

WHERE THE BEE SUCKS.

Composed by Dr Arne.



cry when Owls do cry when Owls do cry On a Bat's back do I

fly - - - - - - - - Af_ter sun set merrily

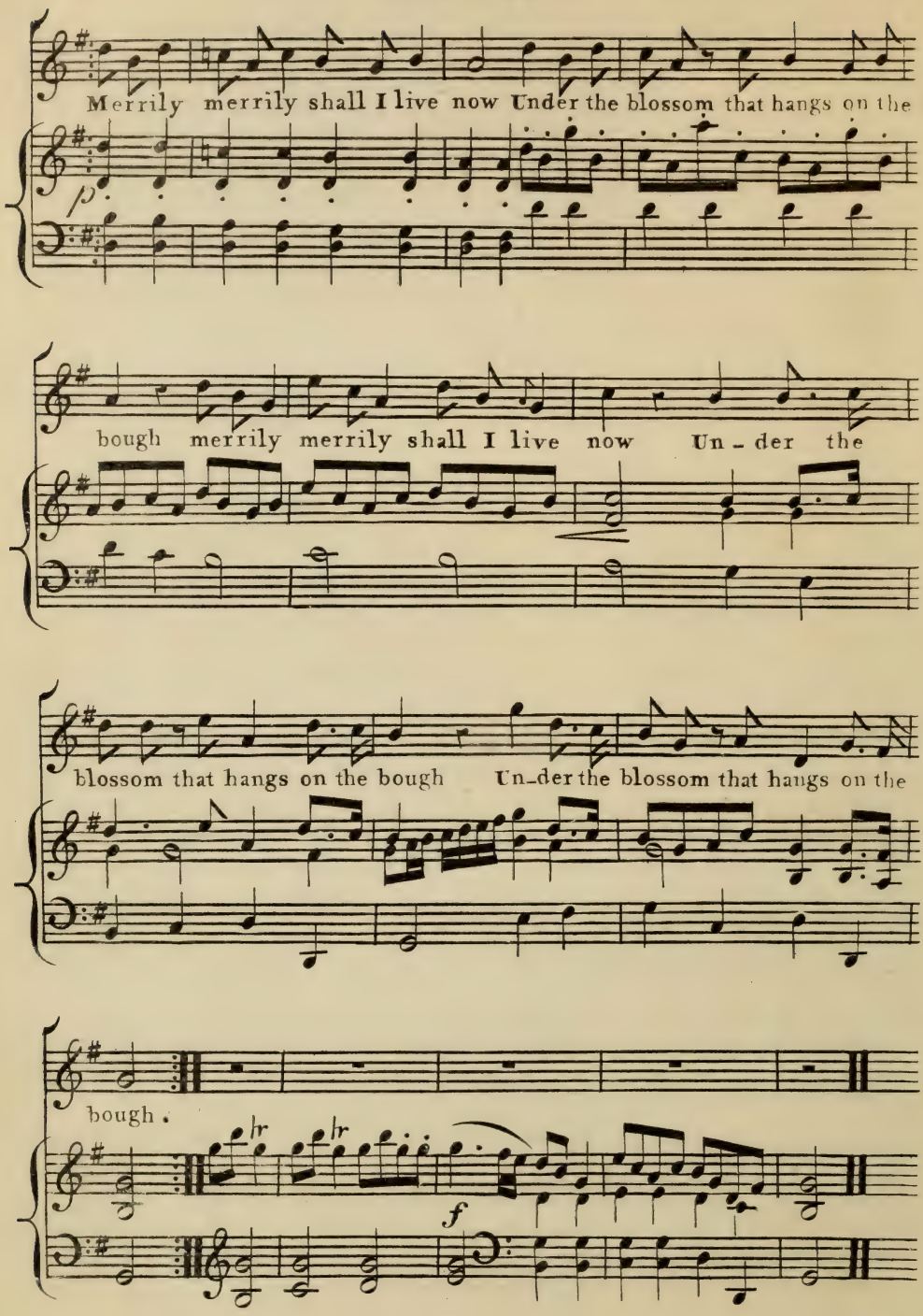
mf *p*

1st 2d

mer_ri_ly af_ter sunset mer_ri_ly. ly.

f *f*

sf


Merrily merrily shall I live now Under the blossom that hangs on the
p
bough merrily merrily shall I live now Un - der the
blossom that hangs on the bough Un-der the blossom that hangs on the
bough.
f

CATCH

STEPHANO, TRINCULO, AND CALIBAN.

Composed by H. Purcell.

Flout em and scout em and scout em and flout em and

Flout em and scout em and scout em and flout em and

Flout em and scout em and scout em and flout em and

scout em and flout em thonghts are free.

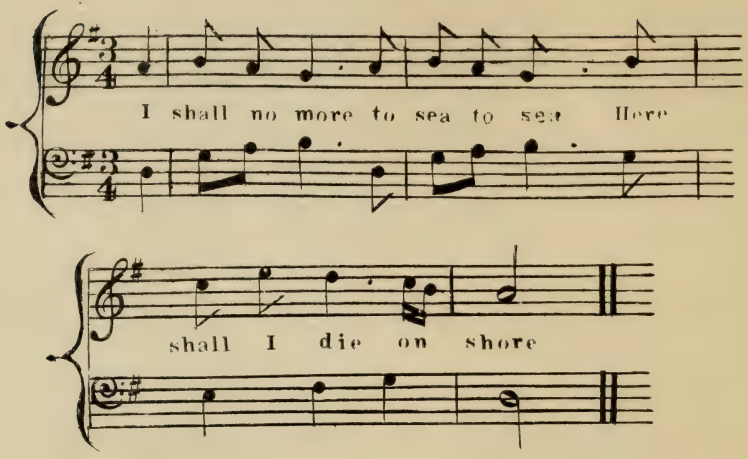
scout em and flout em thonghts are free.

scout em and flout em thonghts are free.

STEPHANOS SONGS

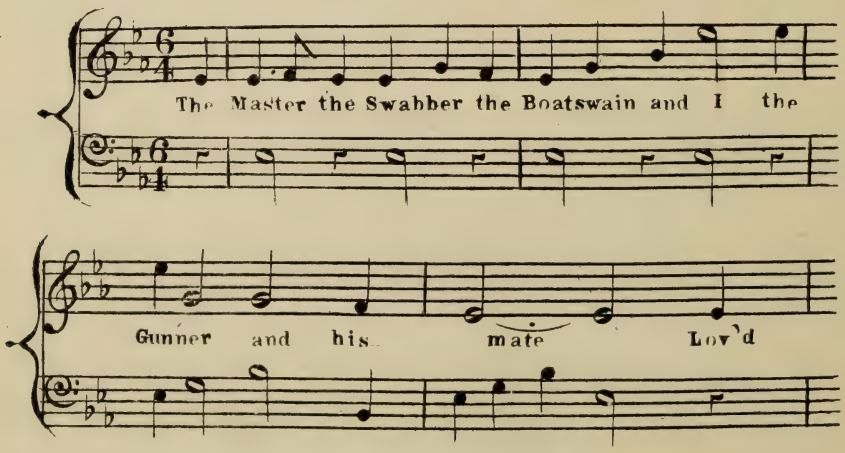
as Sung by

Mr. BANNISTER

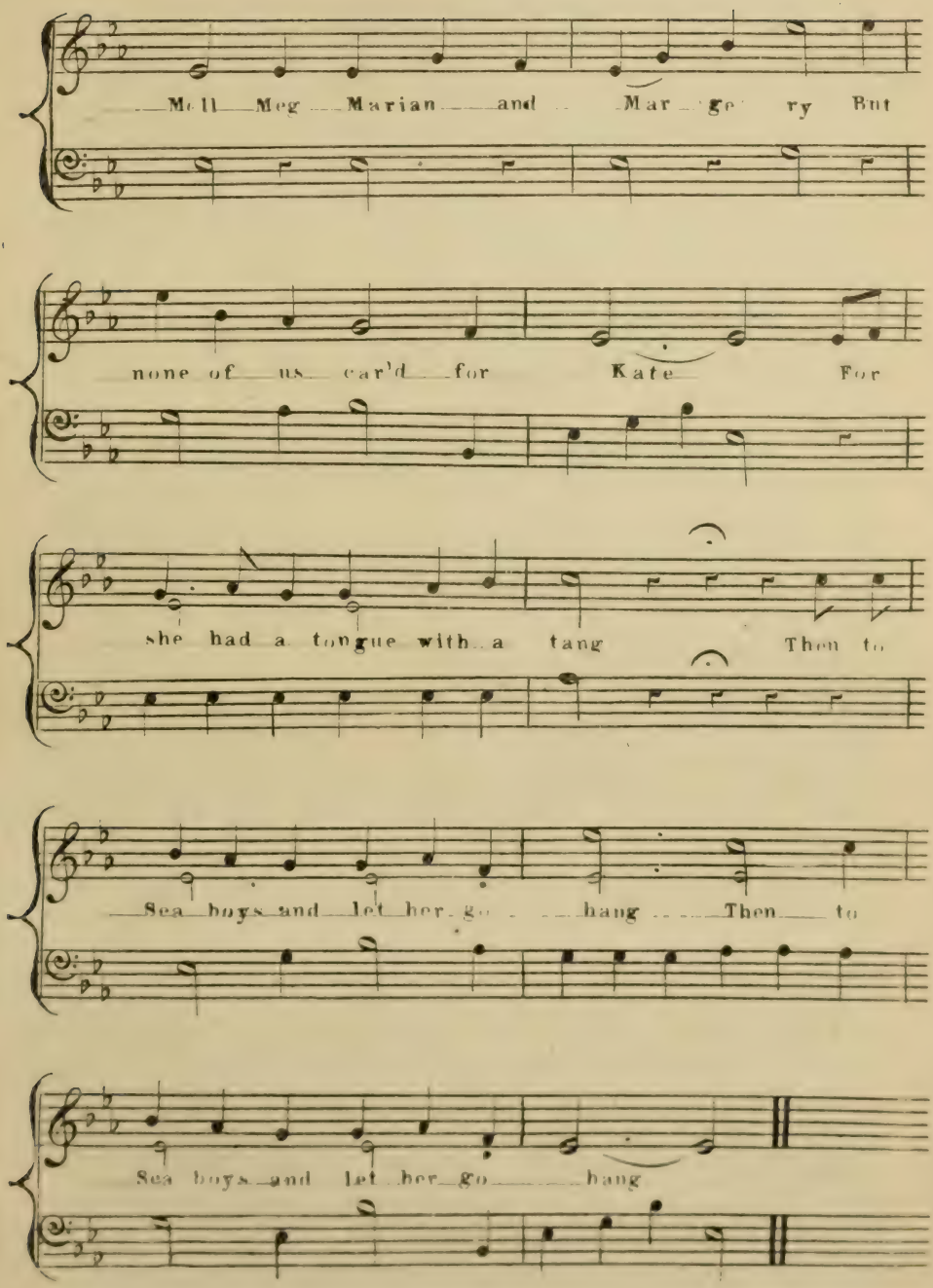


This is a very scurvy tune to sing at a man's Funeral: Well, here's my comfort. (drinks.)

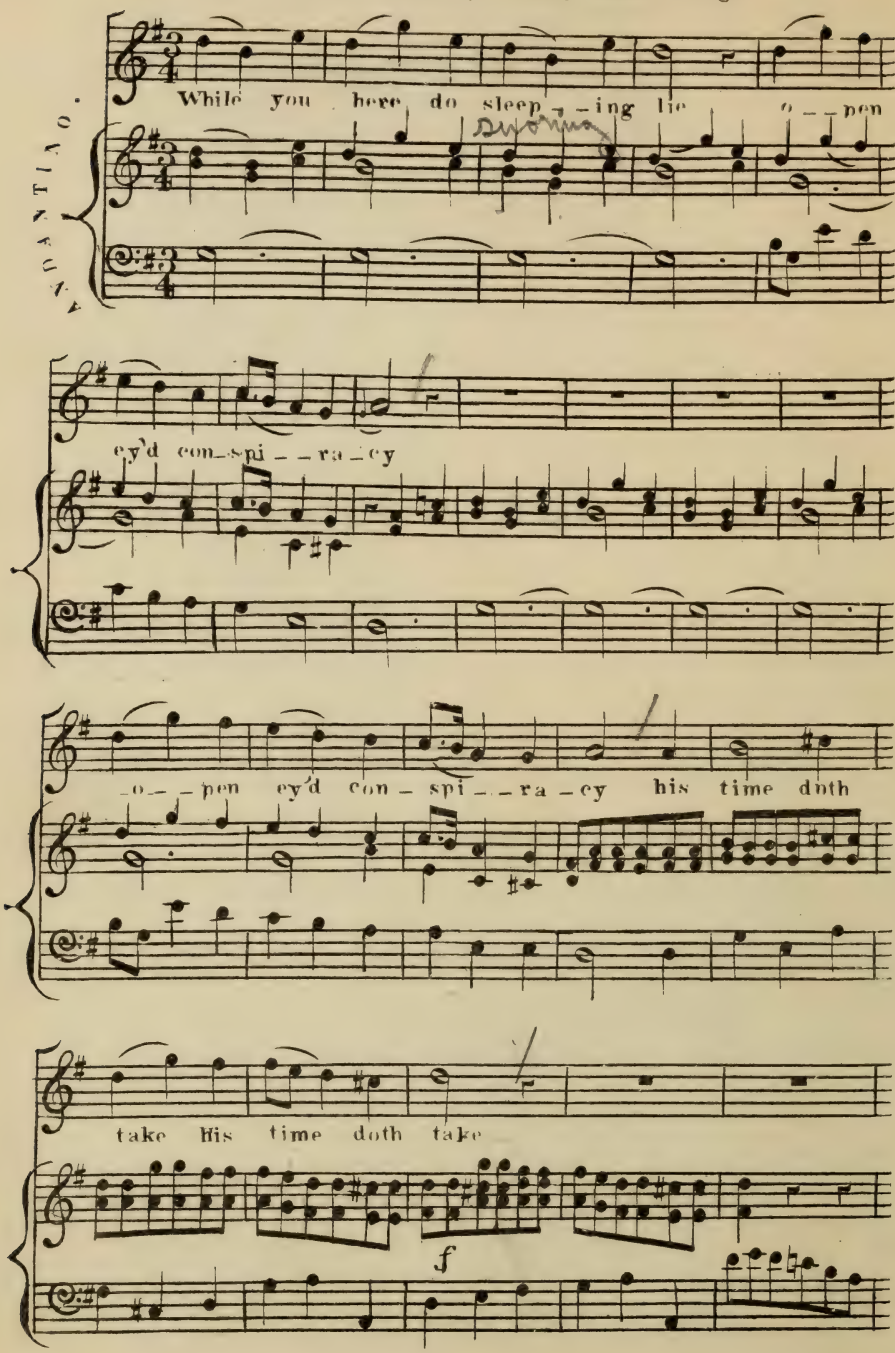
SONG



These little pieces being sung without accompaniment, are not to be found in either of the Libaries of the London Theatres, the above as performed by Mr. John Bannister.


Moll Meg Marian and Mar ge ry But
none of us car'd for Kate For
she had a tongue with a tang Then to
Sea boys and let her go hang Then to
Sea boys and let her go hang

My Master through his art foresees the danger
That these, his friends, are in; and sends me forth,
(For else his project dies.) to keep them living.



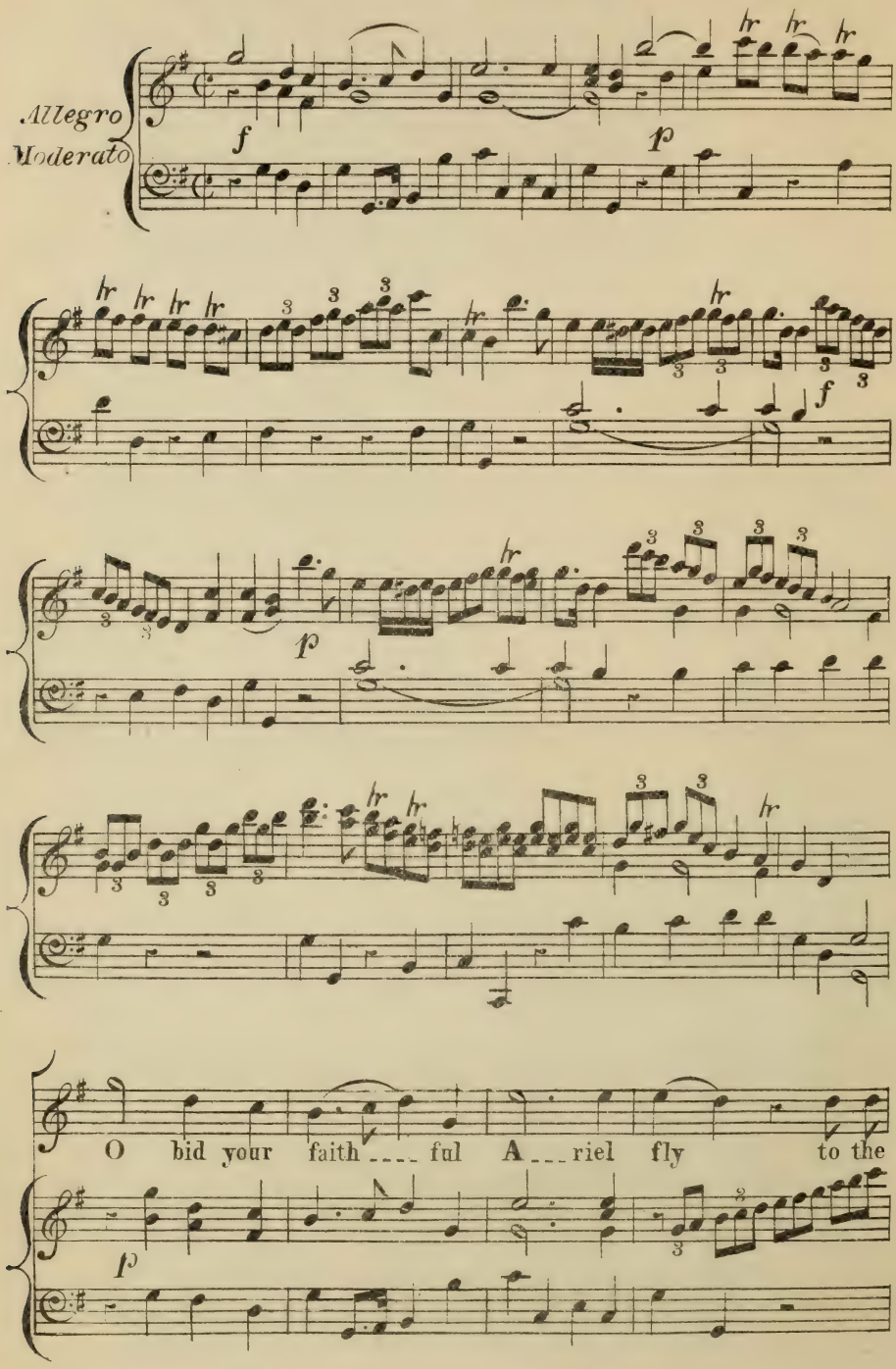
If of life you keep a care shake off slumber

shake off slumber shake off slum_ber and be_ware a_

_wake a_wake shake off slum_ber

and be_ware. Awake!

O BID YOUR FAITHFUL ARIEL FLY.



far thest In dia's sky And then at

thy a fresh command I'll tra

verse o'er the sil ver

sand I'll climb the mountain

plunge the deep I'll climb the mountains plunge the deep I like mortals

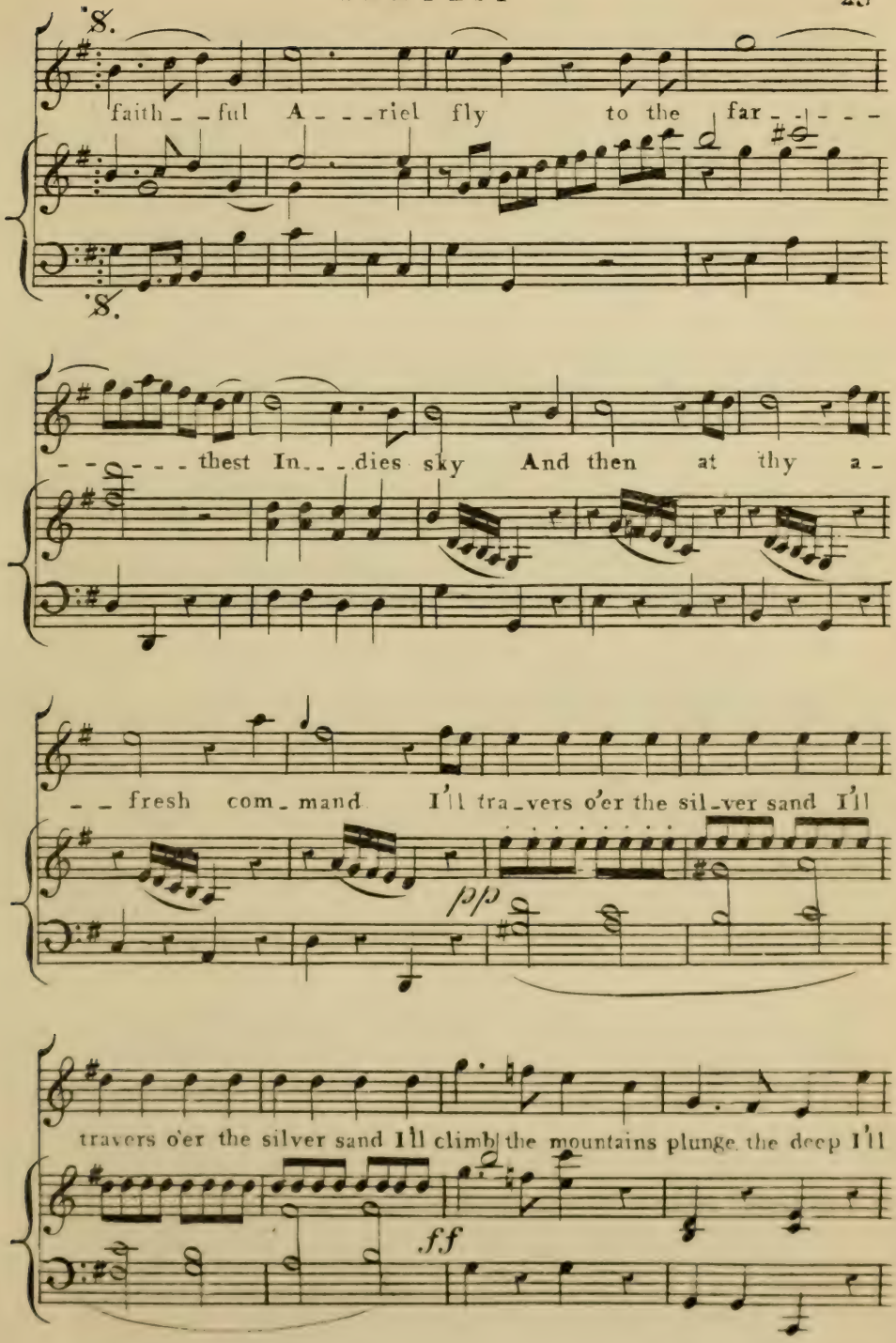
pp.

ne_ver sleep, I like mortals never sleep I like mor_tals

ne_ver sleep I like mor_____

_____tals ne_____ver sleep O bid your

Cres: *f* *p*


faith - - ful A - - - riel fly to the far - - - -
- - - - - thest In - - - dies sky And then at thy a -
- - fresh com - mand I'll tra - vers o'er the sil - ver sand I'll
pp
travers o'er the silver sand I'll climb the mountains plunge the deep I'll
ff

climb, the mountains plunge the deep, I like mortals ne_ver sleep,

pp

I like mortals ne_ver sleep, I like mor - - - - - - - - - -

- - - - - - - - - - - - - - - - - - tals ne - - - - ver sleep.

hr

What

e'er it be, not with ill will, but merrily, merrily,

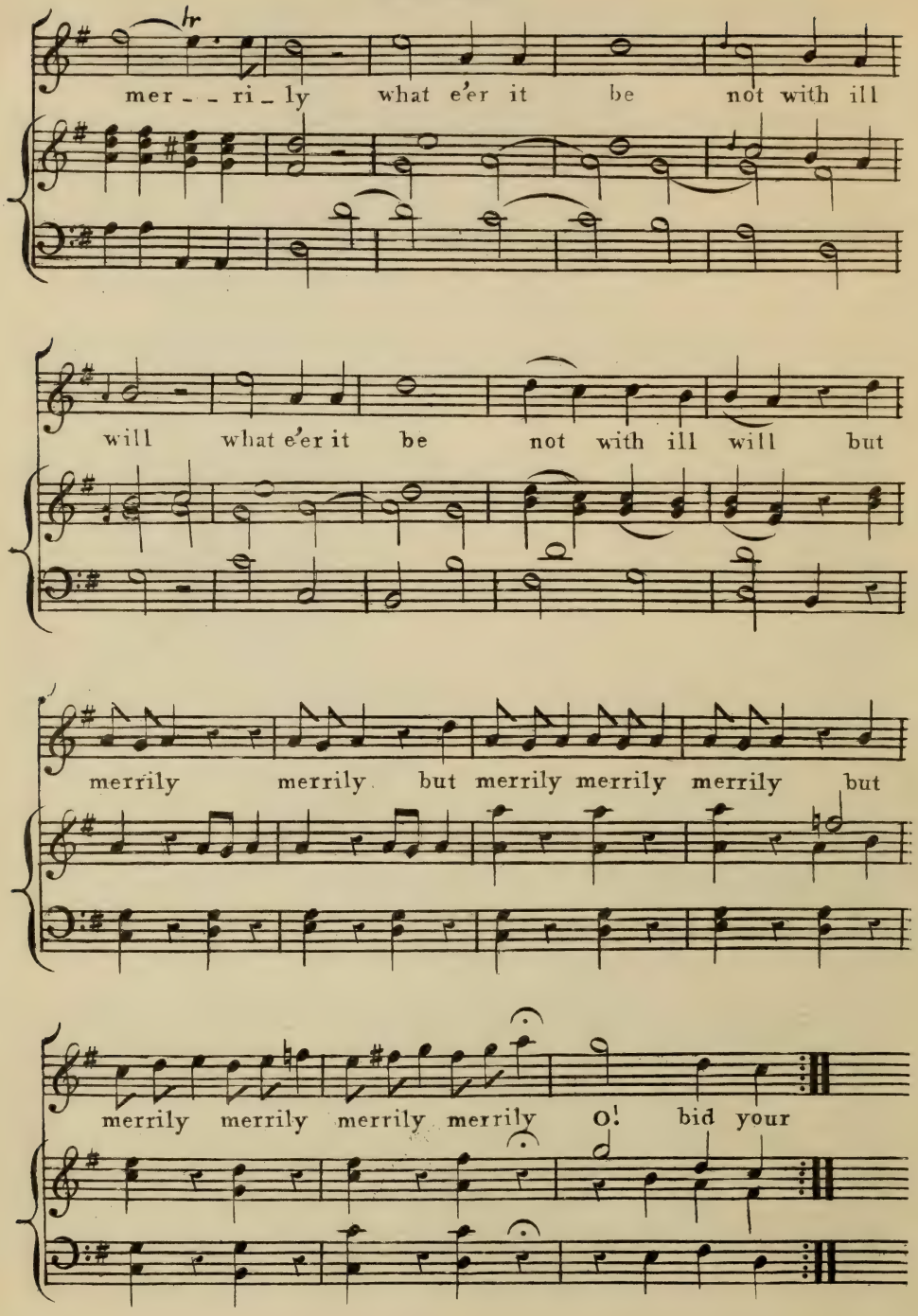
Oboe

merrily, but merrily, merrily, merrily, what e'er it be,

Oboe

not with ill will, but merrily, merrily,

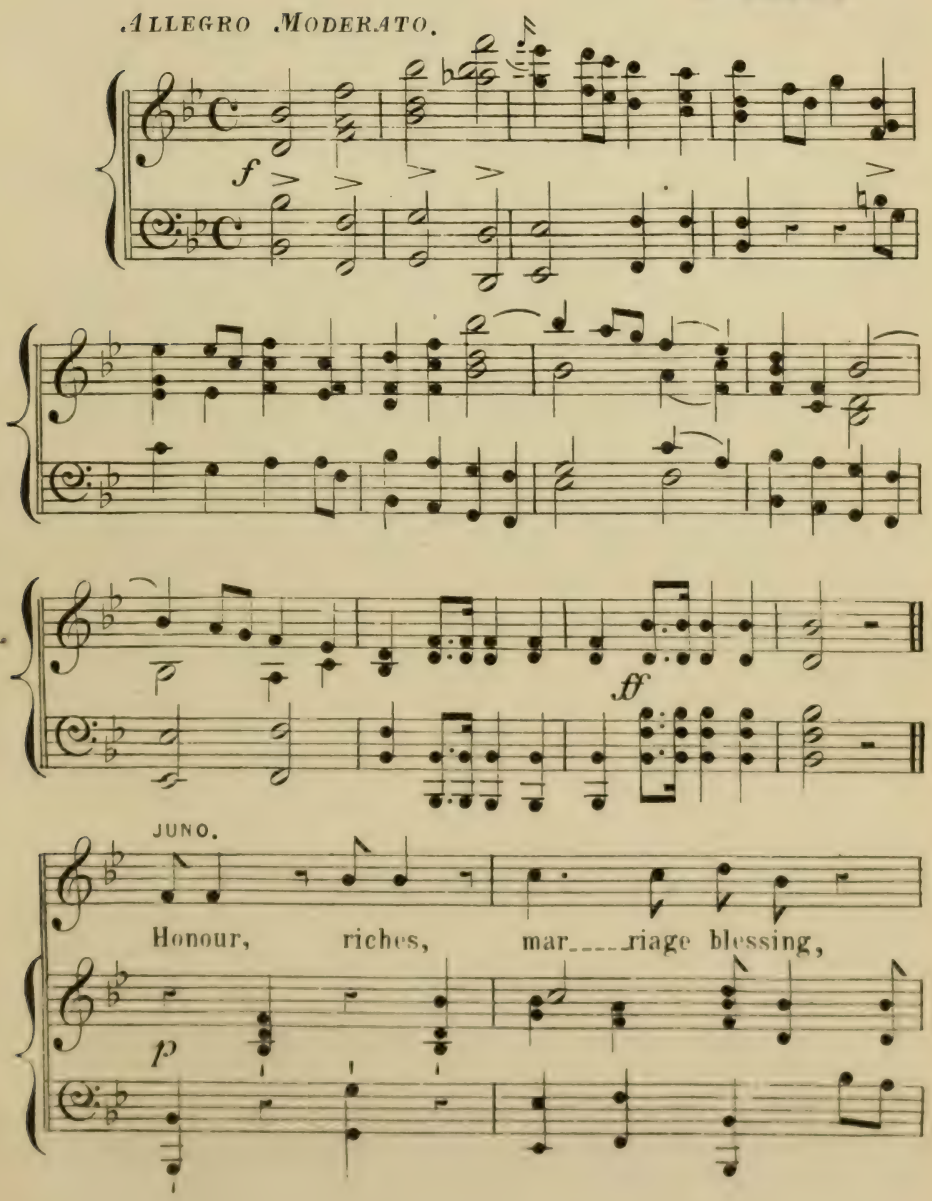
merrily, merrily, not with ill will, but


mer - - ri - ly what e'er it be not with ill
will what e'er it be not with ill will but
merrily merrily but merrily merrily merrily but
merrily merrily merrily merrily O! bid your

HONOUR, RICHES, MARRIAGE BLESSING.

JUNO, CERES & CHORUS.

T. COOKE.



Long contin_uance, and increas_ing, Hour___ly joys be

cres. *p*

still upon you, Ju___no sings her blessings on you.

CHORUS. ad lib:

SOPRANO. Honour, riches, mar___riage blessing,

ALTO. Honour, riches, mar__riage blessing,

TENOR. Honour, riches, mar__riage blessing,

BASS. Honour, riches, mar__riage blessing,

PIANO.

Long contin__uance, and increas_ing, Hour__ly joys be

Long contin__uance, and increas_ing, Hour__ly joys be

Long contin__uance, and increas_ing, Hour__ly joys be

Long contin__uance, and increas_ing, Hour__ly joys be

still up_on you, Ju___no sings her blessings on you.

still up_on you, Ju___no sings her blessings on you.

still up_on you, Ju___no sings her blessings on you.

still up_on you, Ju___no sings her blessings on you.

CERES.

Earth's increase, and foi___son plen_ty, Barns and gar_ners

p

ne____ver emp__ty; Vines, with clust'ring bunches growing;

Plants, with good__ly bur_dens bowing; Spring come to you,

at the far___thest, In the ve__ry end of harvest.

Scar___ci_____ty and want shall shun you;

end, chorus

Ce____res' bles____sing so is on you.

JUNO & CERES.

Hourly joys, Hourly joys, [Ju_no / Ceres'] sings her blessings on you.

CHORUS.

be still up_on you her blessings on you.

be still up_on you her blessings on you.

be still up_on you her blessings on you.

colla voce. *f*

JUNO.

Hour ___ly joys be still up ____ on you,

CHORUS.

Ju _____ no, Ju ____ no sings her bles __ sings on you.

Ju _____ no sings her bles ____ sings on you.

Ju _____ no sings her bles ____ sings on you.

Ju _____ no sings her bles ____ sings on you.

f

cres.

ff

FINALE

QUARTETT HARMONIZED

BY W. JACKSON.

Arranged for the Piano Forte by J. Addison.

There lurk I

a mezza Voce

There lurk I

Where the Bee sucks there lurk I

In a Cowslips Bell I

Where the Bee sucks there lurk I

In a Cowslips Bell I

ALLEGRO

a mezza Voce

There lie I

ru ru ru ru ru ru

There lie I

ru ru ru ru ru ru

lie There I couch when Owls do cry when Owls do

lie There I couch when Owls do cry when Owls do

ru ru ru ru ru ru ru ru ru ru do I

ru ru ru ru ru ru ru ru ru ru do I fly

cry when Owls do cry On a Bats back do I

cry when Owls do cry On a Bats back

fly do I fly do I fly do I fly

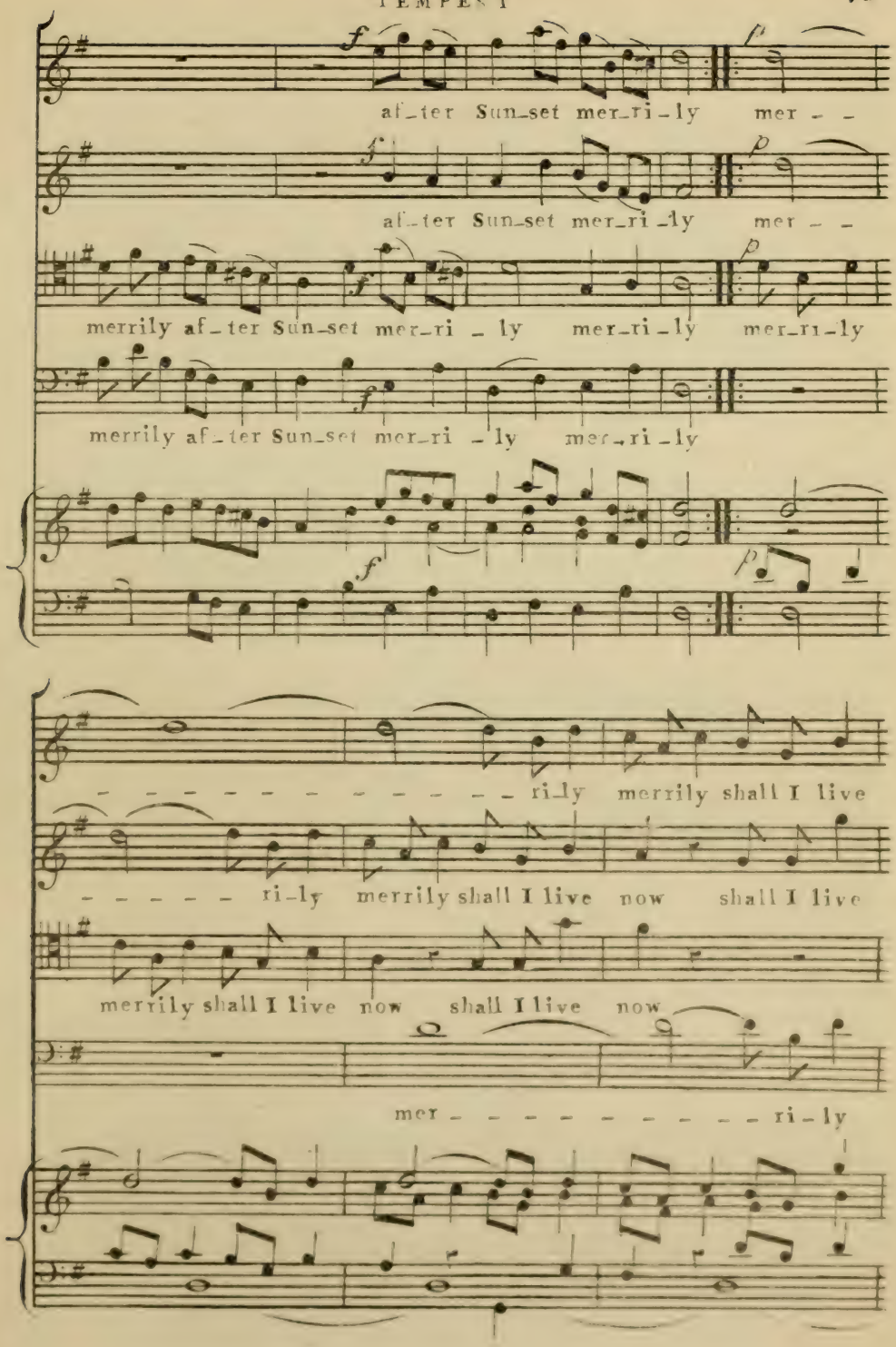
do I fly do I fly do I fly

fly Cres - - - - - - - - - - - - - - - *f* - Af - ter Sun set merrily

p

do I fly do I fly - - - - - Af - ter Sun - set merrily

Cres *f* *p*


af_ter Sun_set mer_ri_ly mer - -
af_ter Sun_set mer_ri_ly mer - -
merrily af_ter Sun_set mer_ri_ly mer_ri_ly mer_ri_ly
merrily af_ter Sun_set mer_ri_ly mer_ri_ly
ri_ly merrily shall I live
ri_ly merrily shall I live now shall I live
merrily shall I live now shall I live now
mer ri_ly

now Un_der the Blossom that hangs on the Bough merri_ly

now Un_der the Blossom merri ly

shall I live now Un_der the Blossom

merri_ly shall I live now merri_ly

merrily mer _ _ _ _ _ _ _ _ _ _ ri_ly

merrily mer _ _ _ _ _ _ _ _ _ _ _ ri_ly

merrily merrily mer _ _ _ _ _ rily

merrily merrily mer _ _ _ _ _ rily

merrily shall I live now un-der the Blossom that hangs on the

merrily shall I live now un-der the Blossom that hangs on the

merrily un-der the Blossom that hangs on the

merrily un-der the Blossom that hangs on the

p *f*

Bough merrily merrily shall I live now merrily merrily shall I live

p *f*

Bough merrily merrily shall I live now merrily merrily shall I live

p *f*

Bough merrily merrily shall I live now merrily merrily shall I live

p *f*

Bough merrily. merrily shall I live now merrily merrily shall I live

p *f*

now, under the Blossom that hangs on the Bough under the

now, under the Blossom that hangs on the Bough under the

now, under the Blossom that hangs on the Bough under the

now, under the Blossom that hangs on the Bough under the

f

p

Blossom that hangs on the Bough. re Mer - - - -

p

Blossom that hangs on the Bough. e - - - - - - Merrily

p

Blossom that hangs on the Bough. e - - Merrily Merrily shall I live

Blossom that hangs on the Bough. e

p

- - - - ri_ly merrily shall I live now un_der the

merrily shall I live now shall I live now

now shall I live now shall I live

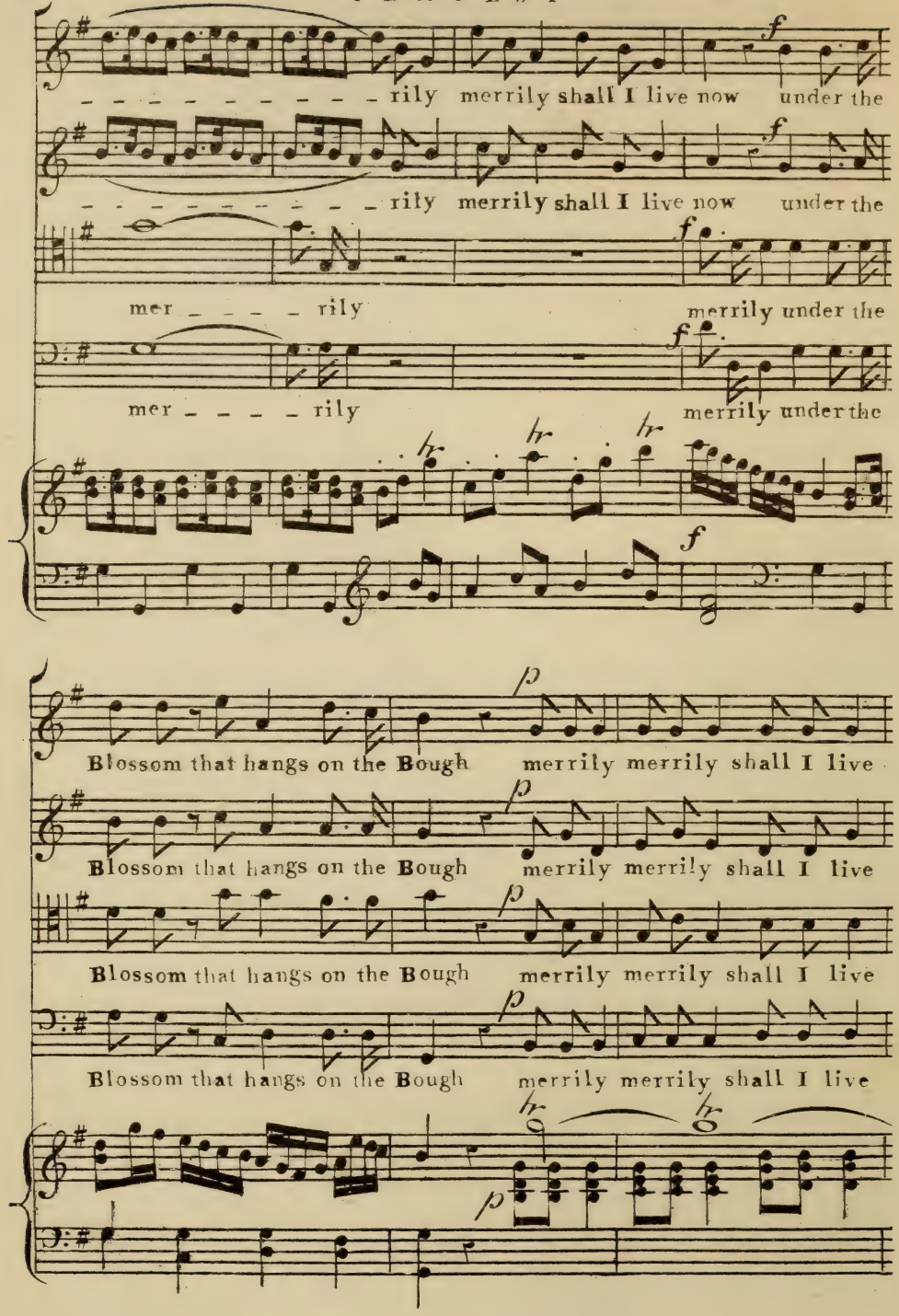
fr mer - - - - - - - - ri_ly merrily shall I live

Blossom that hangs on the Bough merrily merrily mer - -

un_der the Blossom merrily merrily mer - -

now under the Blossom merrily merrily

now merrily merrily merrily


f
rily merrily shall I live now under the
f
rily merrily shall I live now under the
f
mer rily merrily under the
f
mer rily merrily under the
hr
hr
hr
f
p
Blossom that hangs on the Bough merrily merrily shall I live
p
Blossom that hangs on the Bough merrily merrily shall I live
p
Blossom that hangs on the Bough merrily merrily shall I live
p
Blossom that hangs on the Bough merrily merrily shall I live
hr
hr
p

now merri_ly merri_ly shall I live now un_der the

now merri_ly merri_ly shall I live now un_der the

now merri_ly merri_ly shall I live now un_der the

now merri_ly merri_ly shall I live now un_der the

f *hr* *hr*

ff

Blossom that hangs on the Bough under the Blossom that hangs on the Bough

ff

Blossom that hangs on the Bough under the Blossom that hangs on the Bough

ff

Blossom that hangs on the Bough under the Blossom that hangs on the Bough

ff

Blossom that hangs on the Bough under the Blossom that hangs on the Bough

ff

FINE

THE

Vocal Music

TO

SHAKESPEARE'S PLAYS.

TWELFTH NIGHT.

THOMAS HAILES LACY.

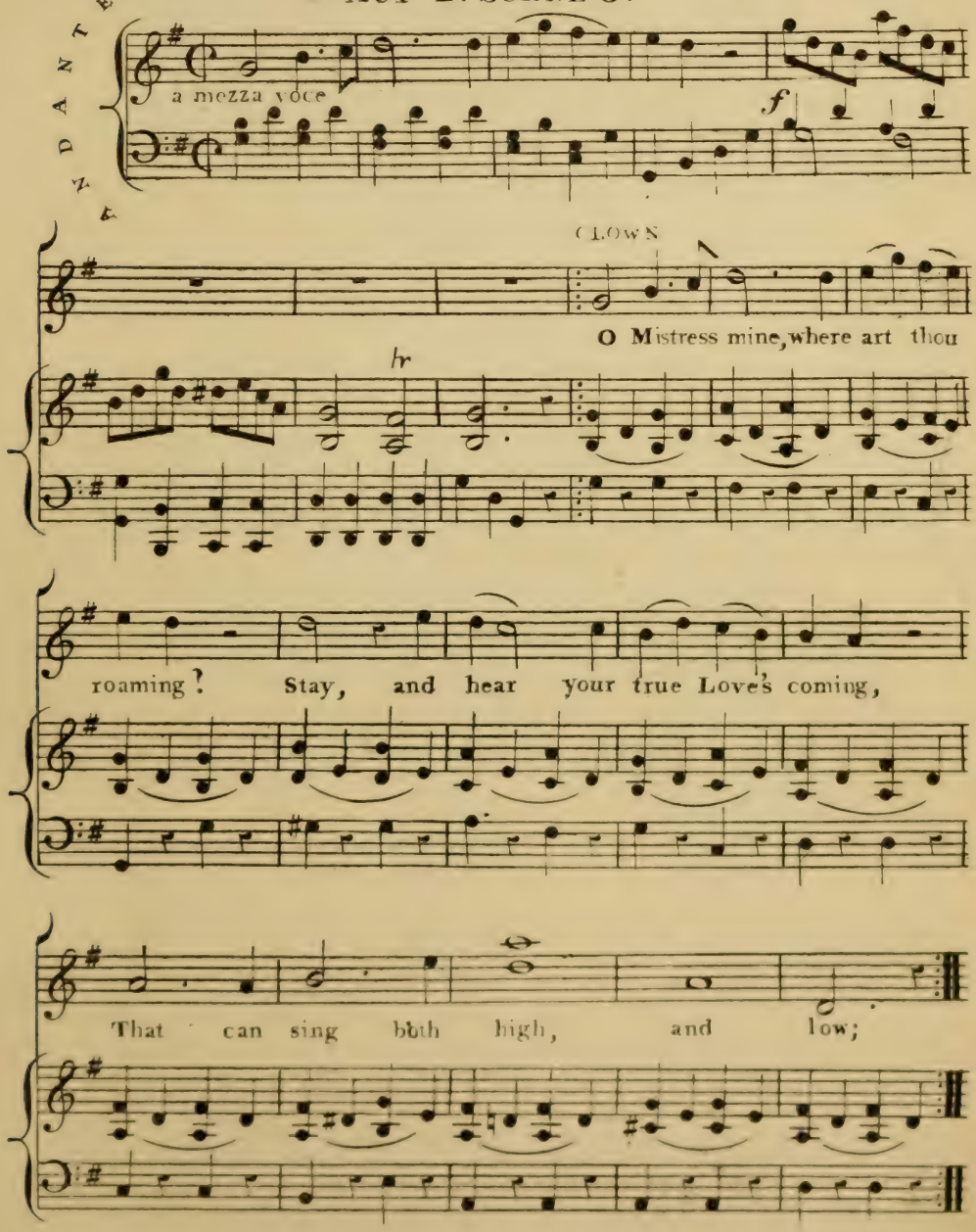
Publisher of Theatrical Music.

89, STRAND, LONDON, W.C.

O MISTRESS MINE,

Composed & Arranged by Wm. Addison.

ACT 2. SCENE 3.



Trip no further, pretty sweeting, Journeys end in

Dolce

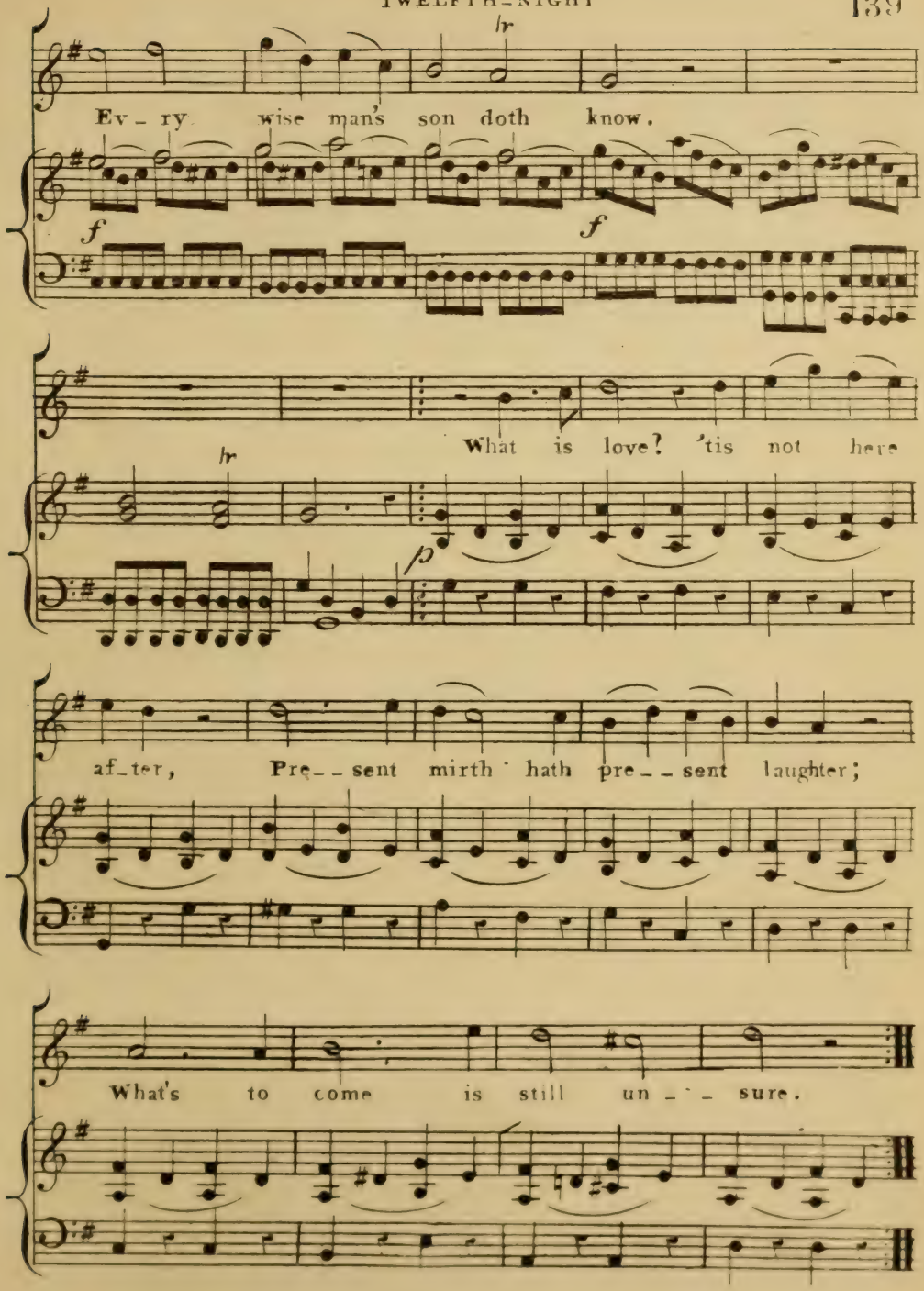
Lovers meeting, Ev- - ry wise man's

Dolce

son doth know. Trip no further, pretty sweeting, Journeys end in

Lovers meeting, Ev-ry wise - man's son doth know.

cres dim rinf


lr
Ev_ry wise man's son doth know.
f
f
What is love? 'tis not here
lr
p
af_ter, Pre__sent mirth hath pre__sent laughter;
What's to come is still un__sure.

In de_lay there lies no plen_ty,

Dolce

Come then kiss me sweet and twenty,

p

Dolce

Youth's a stuff that wont en__

p

__dure. In de_lay there lies no plen_ty,

Come then kiss me sweet and twen-ty, Youth's a

stuff that wont en - - - dure.

sf

Youth's a stuff that wont en - - -

mf

hr

- dure.

f

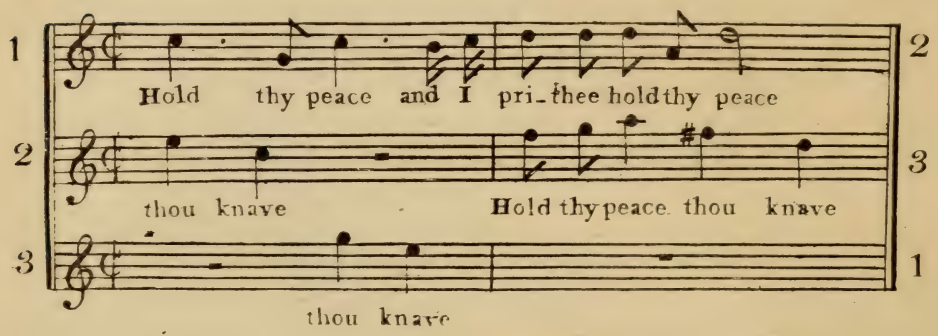
hr

CLOWN. I shall never begin, if I hold my peace.

SIR ANDREW. Good, i'faith. Come begin.

CATCH

SIR TOBY, SIR ANDREW, AND CLOWN.



The following account of this Catch, is given in Sir Jn: Hawkins's History of Music.

HOLD THY PEACE, to be sung by Sir Toby, Sir Andrew, & Clown. from the hint given of it, appears to be so contrived as that each of the Singers call the other Knave in turn; and for this the Clown means to apologize to the Knight, when he says that he shall be constrain'd to call him knave. - I have here subjoined the very Catch with the musical Notes to which it was Sung in the time of Shakespear and at the original Performance of this Comedy: The evidence of its authority is as follows: There is extant a Book entitled Eammelia Musickes Miscellanie or Mixed Varietie of Pleasant Roundelays and delightful Catches of 3. 4. 5. 6. 7. 8. 9. 10. each in one: of this Book there are at least two Editions the second Printed in 1618. — in 1609 a Second part of this Work was Published with the Title of Deuteromelia. and in this book is contain'd the Catch above given.

The annexed Piece. (Which is the Properest Day to Drink.) is at present performed in the place of the Catch before mentioned.

WHICH IS THE PROPEREST DAY TO DRINK?

CATCH

Composed by Dr. Arne — Arranged by Mr. Addison

1st. VOICE

Which is the properest day to drink? Saturday, Sunday, Monday,

2d. VOICE

Which is the properest day to drink? Saturday, Sunday, Monday,

3d. VOICE

Each is the properest day I think; Why should I name but one day?

4th. VOICE

Each is the properest day I think; Why should I name but one day?

Tell me but yours I'll mention my day Let us but fix on some day.

Tell me but yours I'll mention my day Let us but fix on some day.

Why Why should I name but one day.

Why Why should I name but one day.

Tell me but yours I'll mention my day let us but fix on some day

Tell me but yours I'll mention my day let us but fix on some day

why why why why should I name but one day

why why why should I name but one day

f

Why Why let us but fix on some day

Why Why let us but fix on some day

Each is the properest day I think Why should I name but one day

Each is the properest day I think Why should I name but one day

Bravo Bra - - vo

Bravo Bra - vo Why should I name but one day

Tuesday Wednesday Thursday Friday Sa - turday Sunday monday

Tuesday Wednesday Thursday Friday Sa - turday Sunday monday

Tuesday Wednesday Thursday Friday Saturday Sunday Monday

Tuesday Wednesday Thursday Friday Saturday Sunday Monday

Tuesday Wednesday Thursday Friday Saturday Sunday Monday.

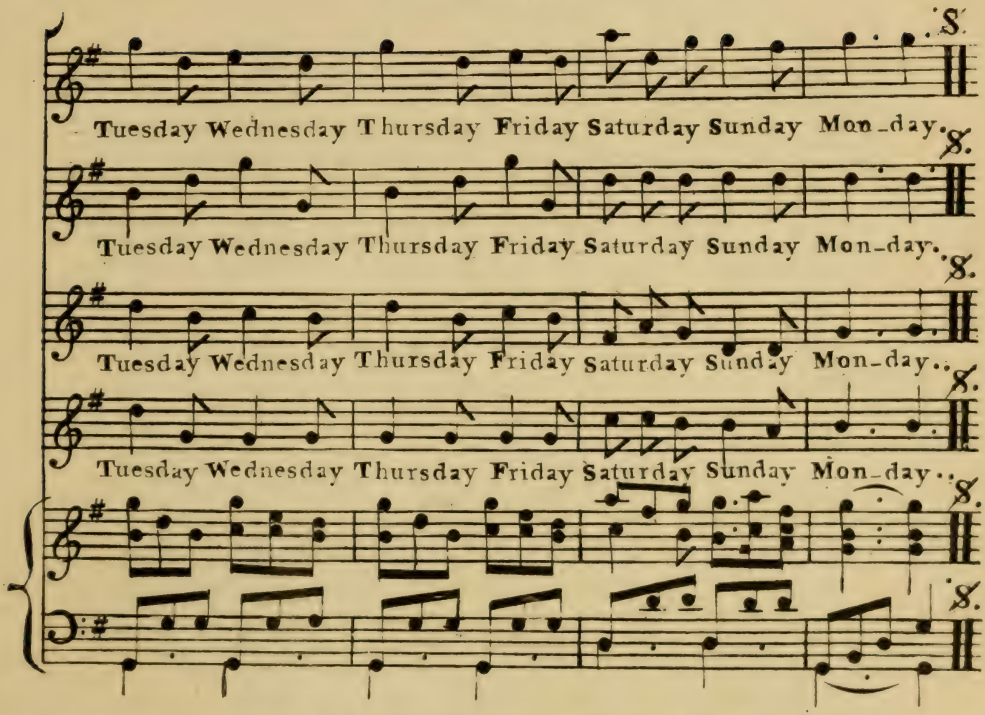
Tuesday Wednesday Thursday Friday Saturday Sunday Monday

Tuesday Thursday Saturday Monday

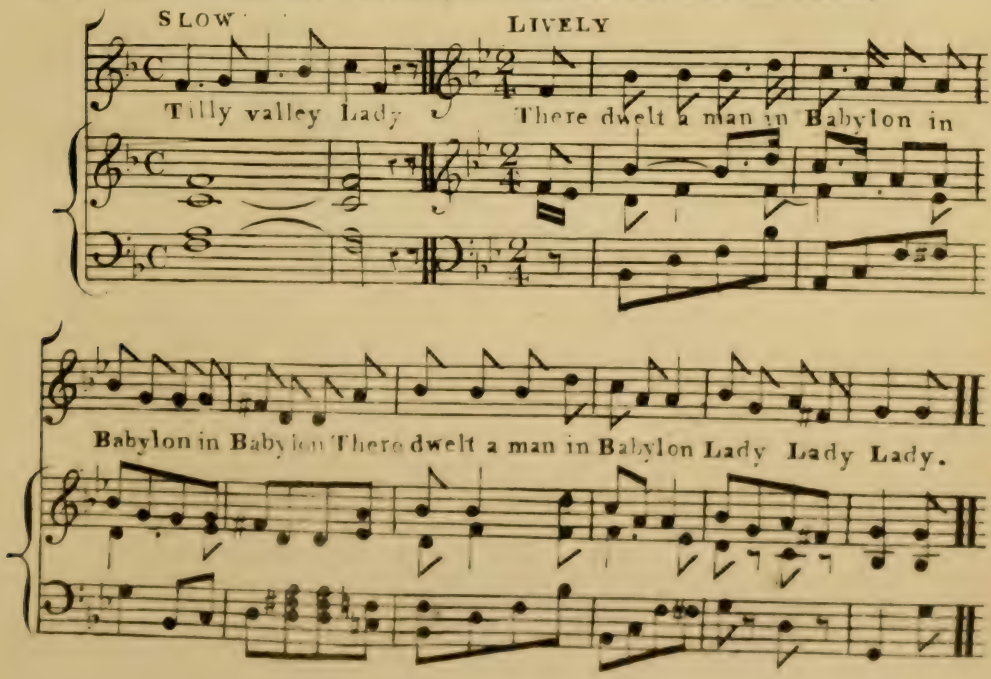
Which is the properest day to drink Saturday Sunday Monday

Which is the properest day to drink Saturday Sunday Monday

Wednesday Friday Sunday Monday



SIR TOBY. Am not I consanguineous? am not I of her blood?



MALVOLIO. – An it would please you take leave of her, she is willing to bid you farewell.

✶

SIR TOBY. Farewell dear heart, since I must needs be-gone.

MALVOLIO. – Nay, good Sir Toby.

CLOWN. His Eyes do shew his days are almost done.

MALVOLIO. – I'st even so?

CLOWN.

SIR TOBY. But I will ne-ver never never die. Oh there Sir

Sir Toby. Clown.

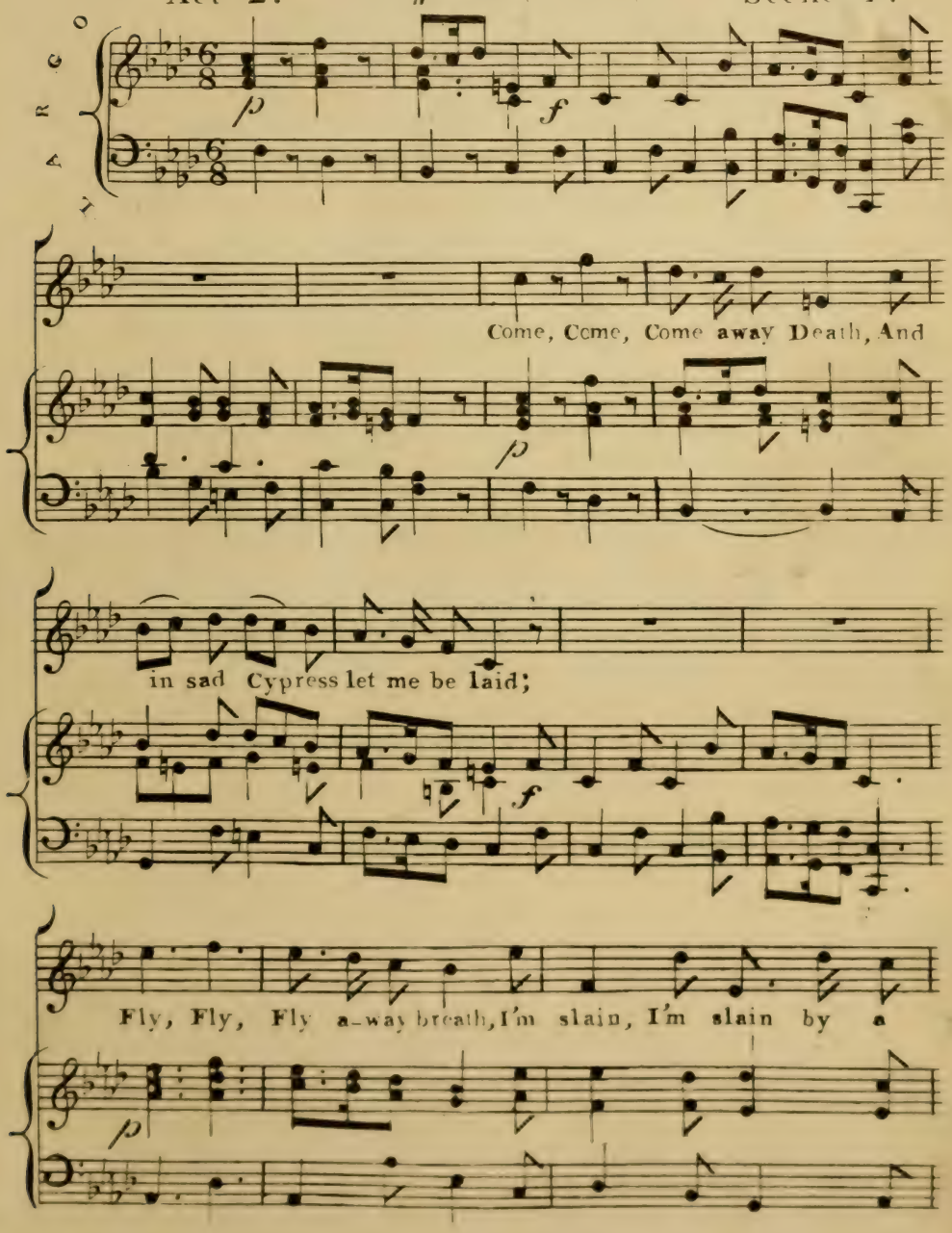
To-by, there oh there you lie. you lie. you lie.

✶ Sung without Accompaniment.

COME AWAY DEATH.

Composed by Dr. Arne. — Arranged by Mr. Addison.

Act 2. Scene 4.



fair cru-el Maid, I'm slain, I'm slain by a fair cru-el Maid.

f

My shroud of white stuck all with yew, pre-

p

-pare it, pre-pare it, My part of death my

f *p*

part of death no one so true did share it, no one so true did

share it. Not a flow'r a flow'r sweet

on my black Cof-fin let there be strown.

f

Not a friend, Not a friend greet, my Corpse, my poor Corpse where my

Bones shall be thrown my Corpse my poor Corpse where my

bones shall be thrown. A thousand thousand

f

sighs to save, Lay me, Lay me, Lay me, Where true

f *p*

Lover never find my grave, To weep, to weep, to weep there to

weep to weep to weep there.

f *p* *pp*

ACT. 4.

SCENE. 3.

CLOWN

Hey Ro_bin jol_ly Robin tell me how thy La_dy does

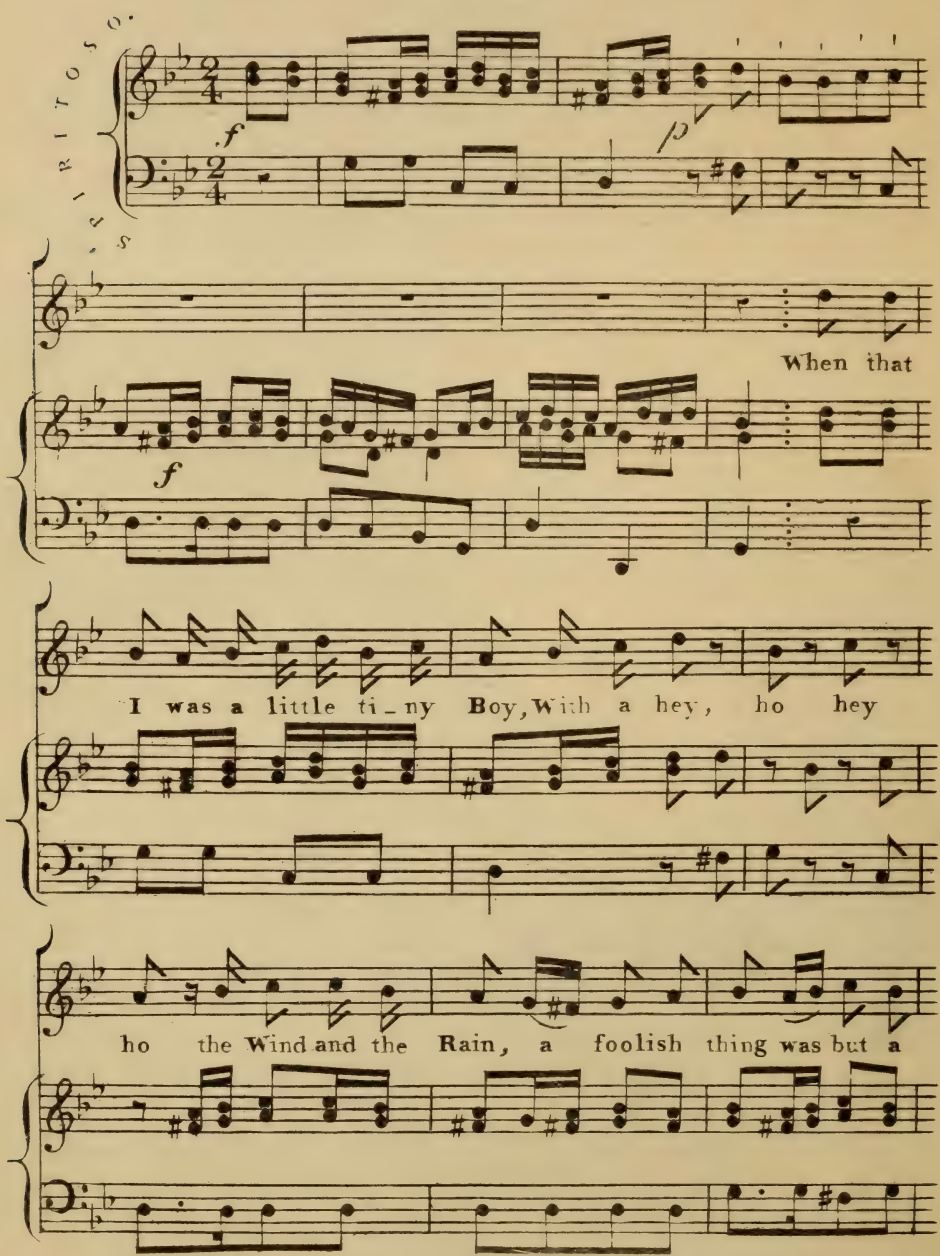
Hey Ro_bin jol_ly Ro_bin tell me how thy La_dy does.

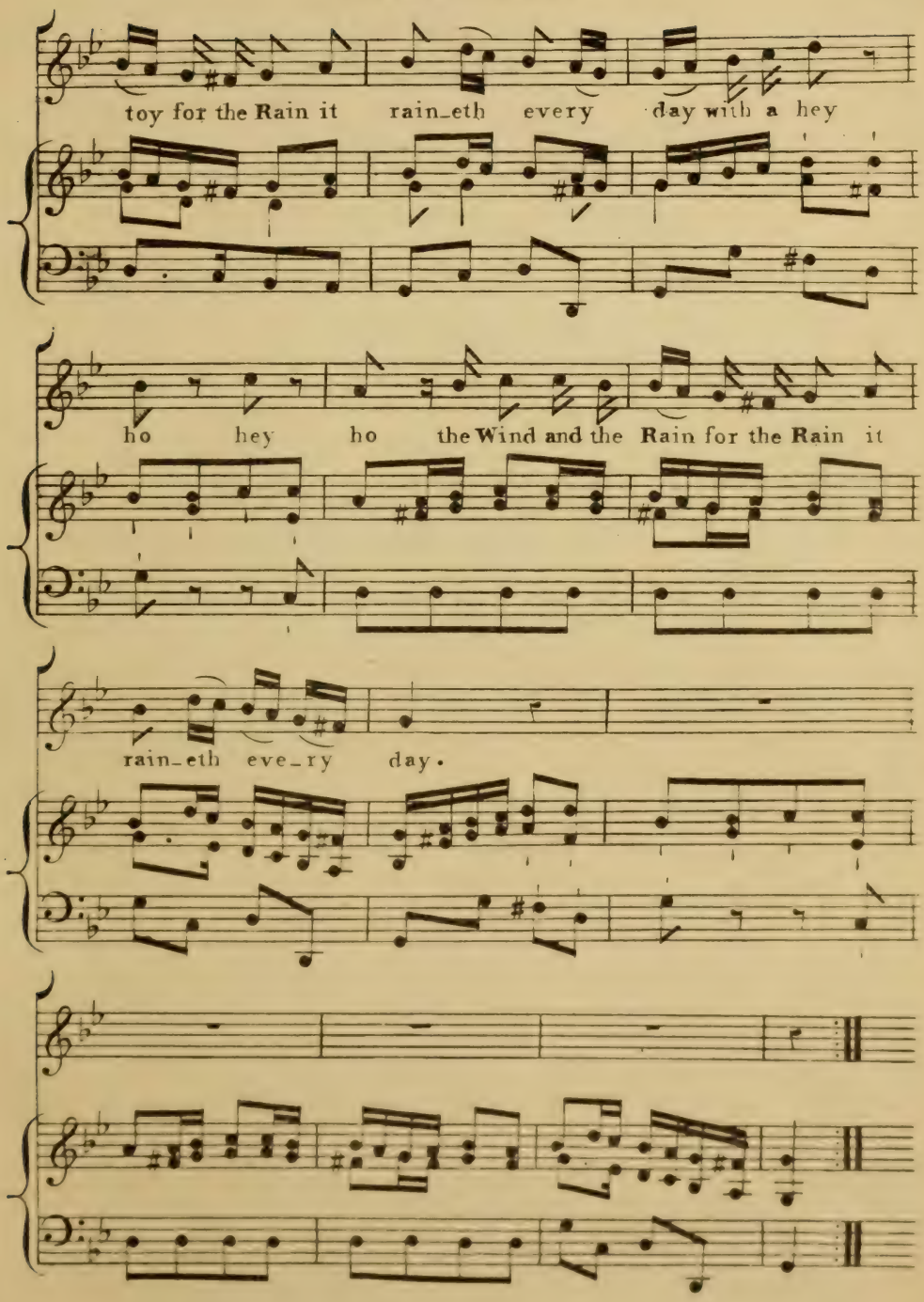
MALVOLIO. Fool, I'll requite it in the highest degree:
I pr'ythee, be gone.

CLOWN

I'm gone, Sir, and a non, Sir, I'll be with you a gain Sir.

EPILOGUE SONG




toy for the Rain it rain-eth every day with a hey
ho hey ho the Wind and the Rain for the Rain it
rain-eth eve-ry day.

2

But when I came to Man's estate,
With a hey, ho, the Wind and the Rain,
'Gainst Knave and Thief Men shut their Gate,
For the Rain it raineth every day.
With a hey ho &c.

3

And when I came alass! to wive,
With a hey, ho, the Wind and the Rain,
By swaggering I could never thrive,
For the Rain it raineth every day.
With a hey ho &c.

4

But when I came unto my bed,
With a hey, ho, the Wind and the Rain,
By toss-potts I had drunken head,
For the Rain it raineth every day.
With a hey ho &c.

5

A great while ago the world begun,
With a hey, ho, the Wind and the Rain,
But that's all one, our Play is done
And we'll strive to please you every day.
With a hey ho &c.

THE

Vocal Music

TO

SHAKESPEARE'S PLAYS.

Two Gentlemen of Verona.

THOMAS HAILES LACY.

Publisher of Theatrical Music,

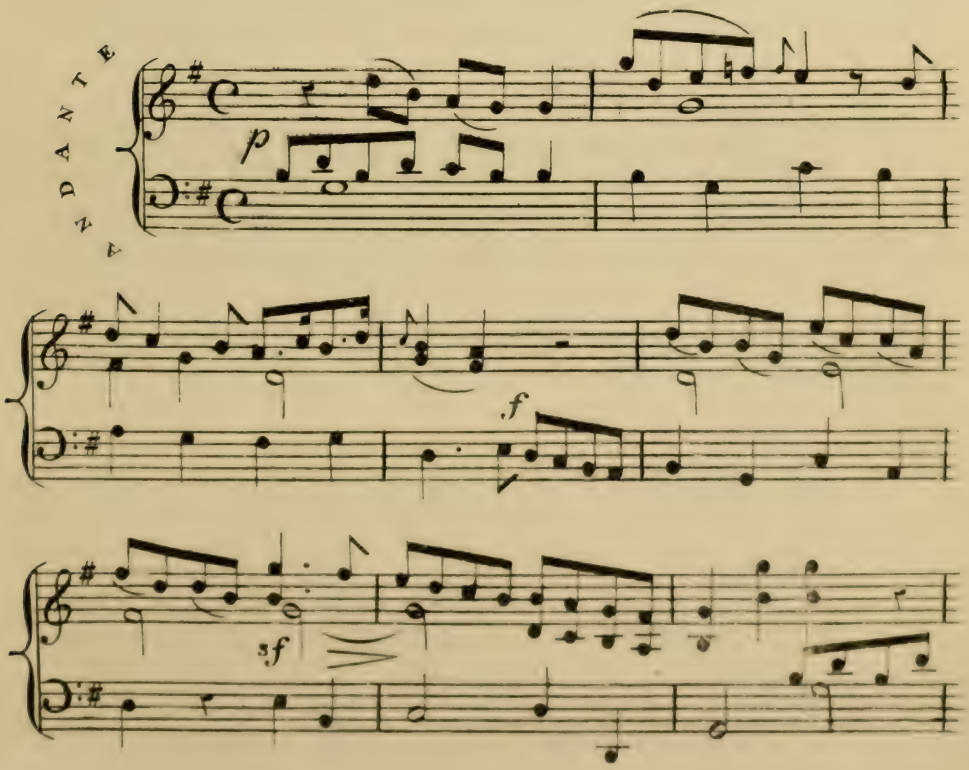
89, STRAND, LONDON, W.C.

Serenade.

TWO GENTLEMEN OF VERONA.

Composed by Dr. Arne. Arranged by Mr. Addison

ACT 4. SCENE 2.



Who is Sil - via? what is she? That

p

all our Swains com - mend her; Ho - ly, Fair, and

wise is she, The heavens such grace did

lend her; That she might ad - mir - - - - - - - ed

tr

1st 2d

be be Is she

kind as she is fair For beau_ty dwells with kindness

Love does to her eyes re_pair to help him of his

1st 2d

blindness And be_ing helpd inha_ _bits there. there.

VIVACE

Then to Sil_via let us sing That Silvia is ex_celling,

Then to Sil_via let us sing That Silvia is ex_celling,

Then to Sil_via let us sing That Silvia is ex_celling,

VIVACE

mf

Then to Sil_via let us sing That Sil_via is ex_celling,

Then to Sil_via let us sing That Sil_via is ex_celling,

Then to Sil_via let us sing That Sil_via is ex_celling,

pp

mf

This part may be sung as a Solo taking the upper line

she ex-cells all mortal things up-on the dull Earth dwelling; To

she ex-cells all mortal things up-on the dull Earth dwelling; To

she excells all mortal things up-on the dull Earth dwelling; To

p *f*

her let us garlands bring. To her let us gar-lands bring.

her let us garlands bring. To her let us gar-lands bring.

her let us garlands bring. To her let us gar-lands bring.

mf

she ex-cells all mortal things up-on the dull Earth dwelling To

she ex-cells all mortal things up-on the dull Earth dwelling To

she ex-cells all mortal things up-on the dull Earth dwelling To

f *p*

her let us garlands bring To her let us garlands bring.

her let us garlands bring. To her let us garlands bring.

her let us garlands bring. To her let us garlands bring.

dolce *p*

THE

Vocal Music

TO

SHAKESPEARE'S PLAYS.

WINTER'S TALE.

THOMAS HAILES LACY.

Publisher of Theatrical Music.

89, STRAND, LONDON, W.C.

The Winters Tale.

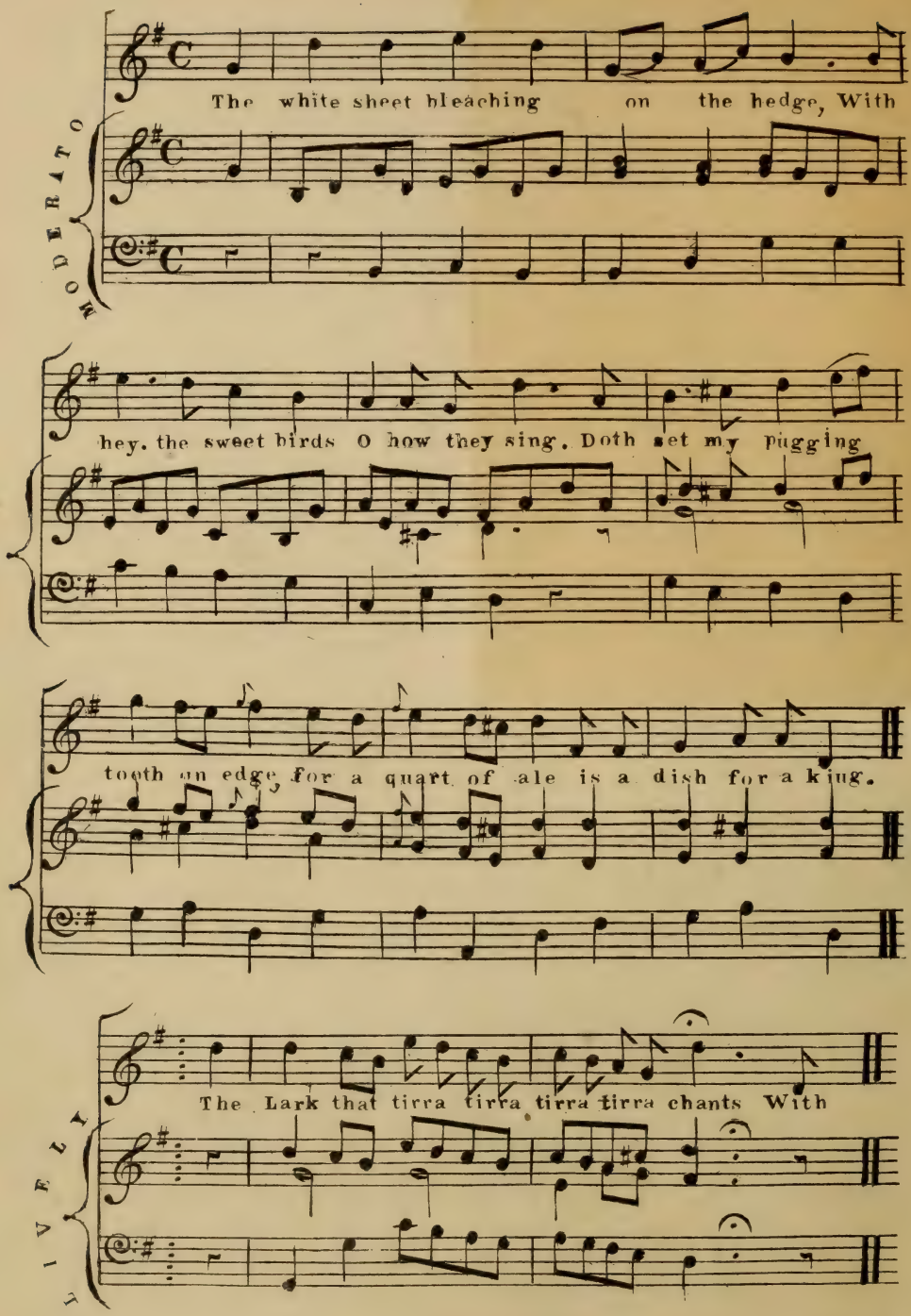
ACT 4. — SCENE 2.

Allegretto

AUTOLYCUS

When Daffodils be--gin to peer, With heigh the Doxy over the dale Why then comes in the sweet o' the year, For the red blood reigns in the winters pul.

8.


MODERATO
The white sheet bleaching on the hedge, With
hey, the sweet birds O how they sing, Doth set my pugging
tooth on edge for a quart of ale is a dish for a king.
LIVELY
The Lark that tirra tirra tirra tirra chants With

hey. with hey. the Thrush and the Jay: Are summer songs for

me and my aunts, While we lie tumbling in the hay, While

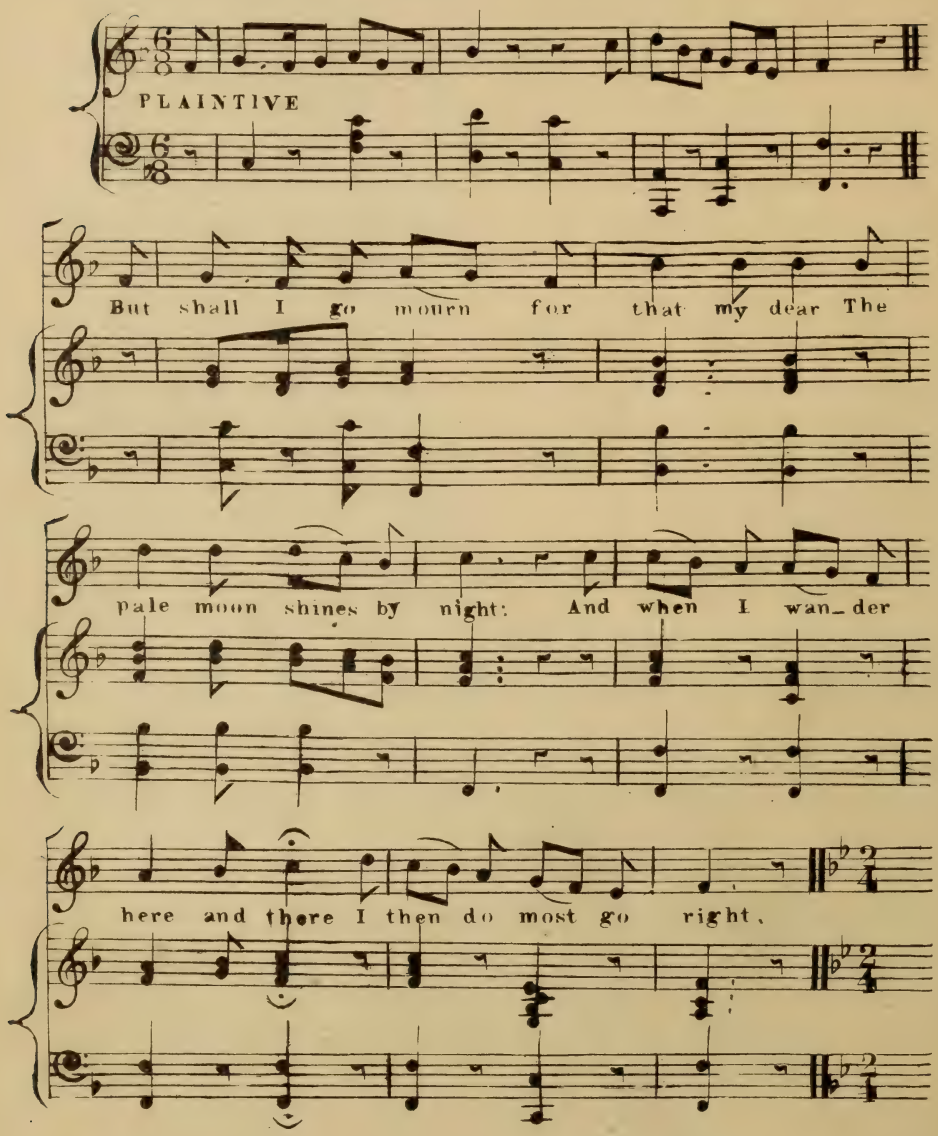
we lie tumbling, tumbling, tumbling, While we lie tumbling

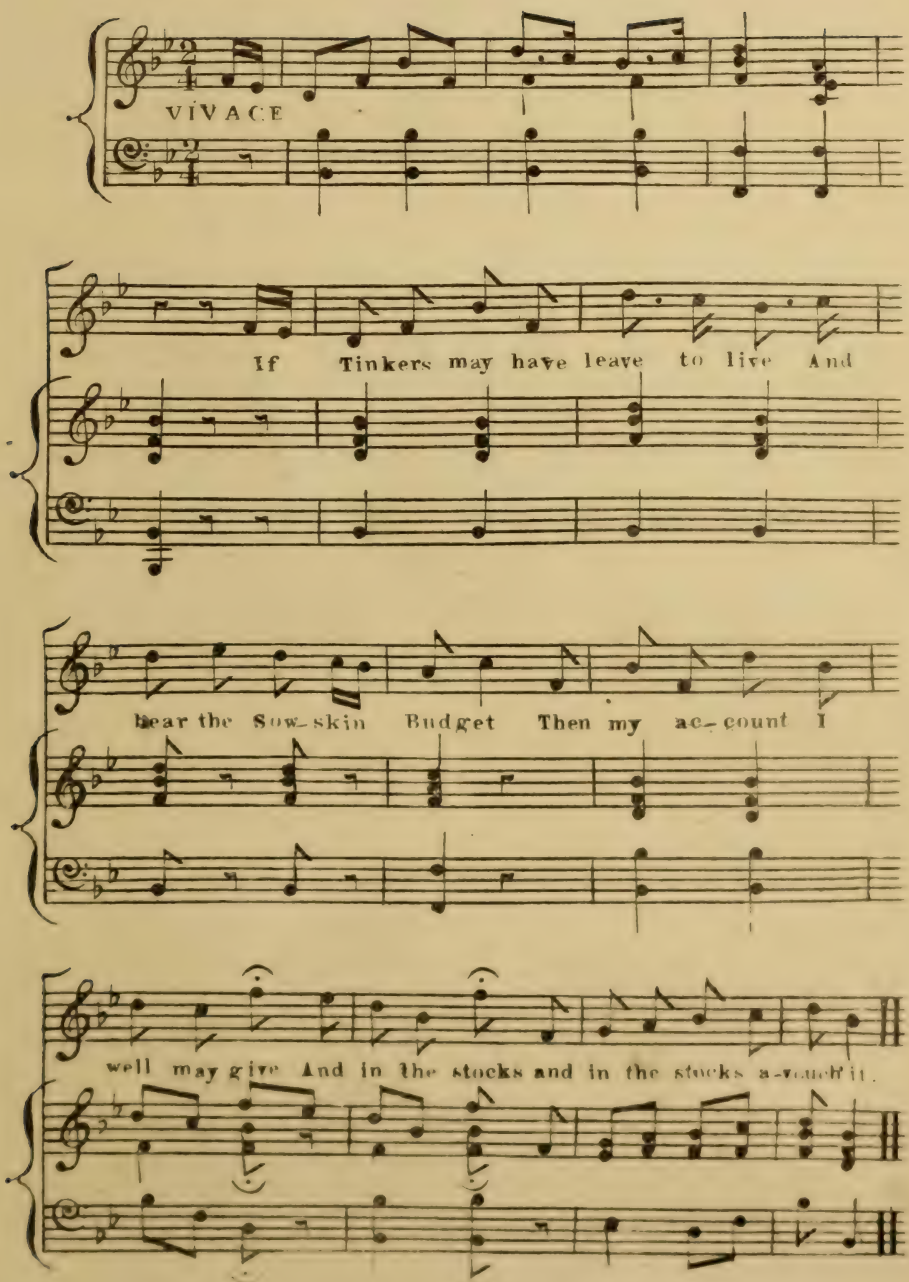
in the hay.

f

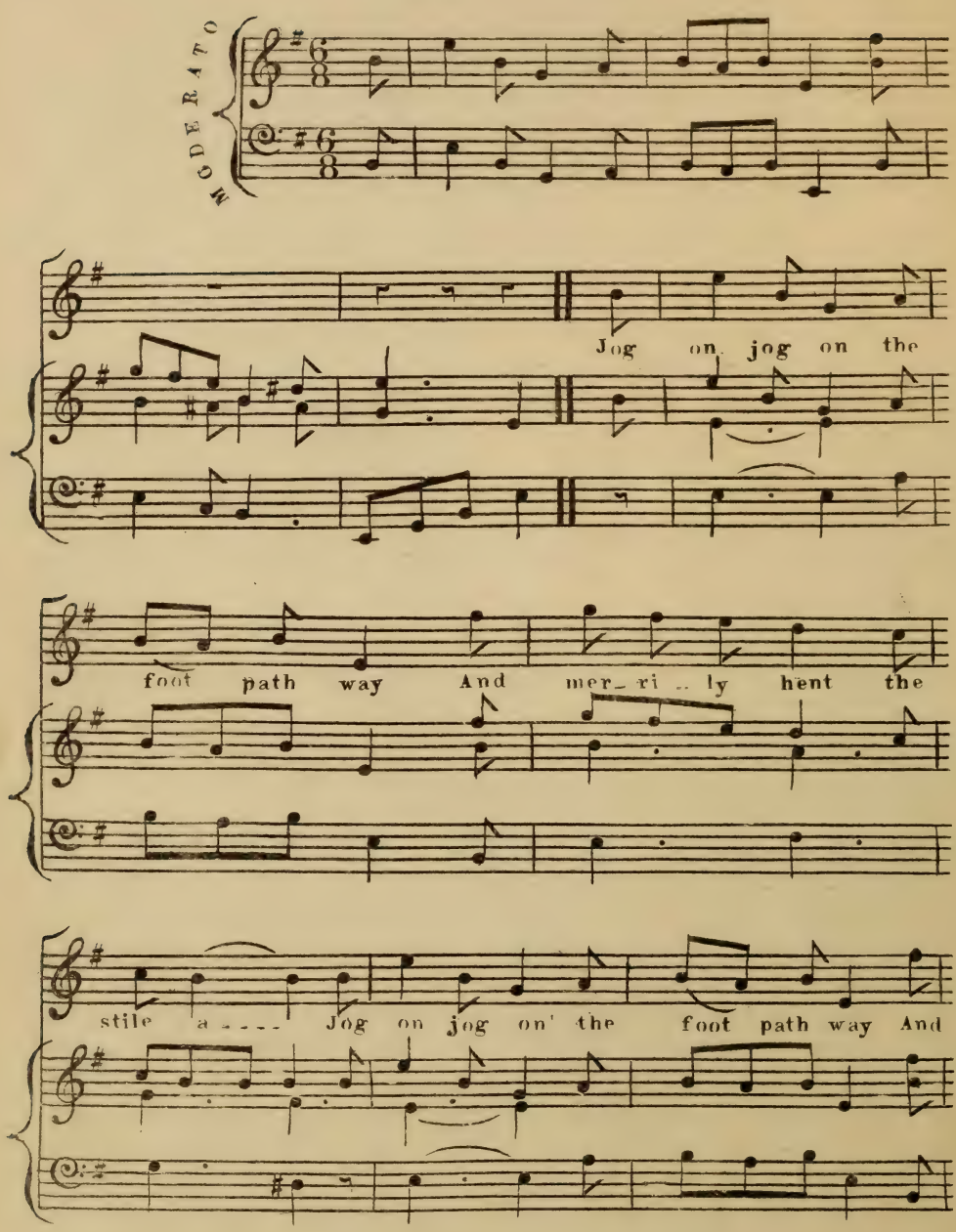
AUTOLYCUS

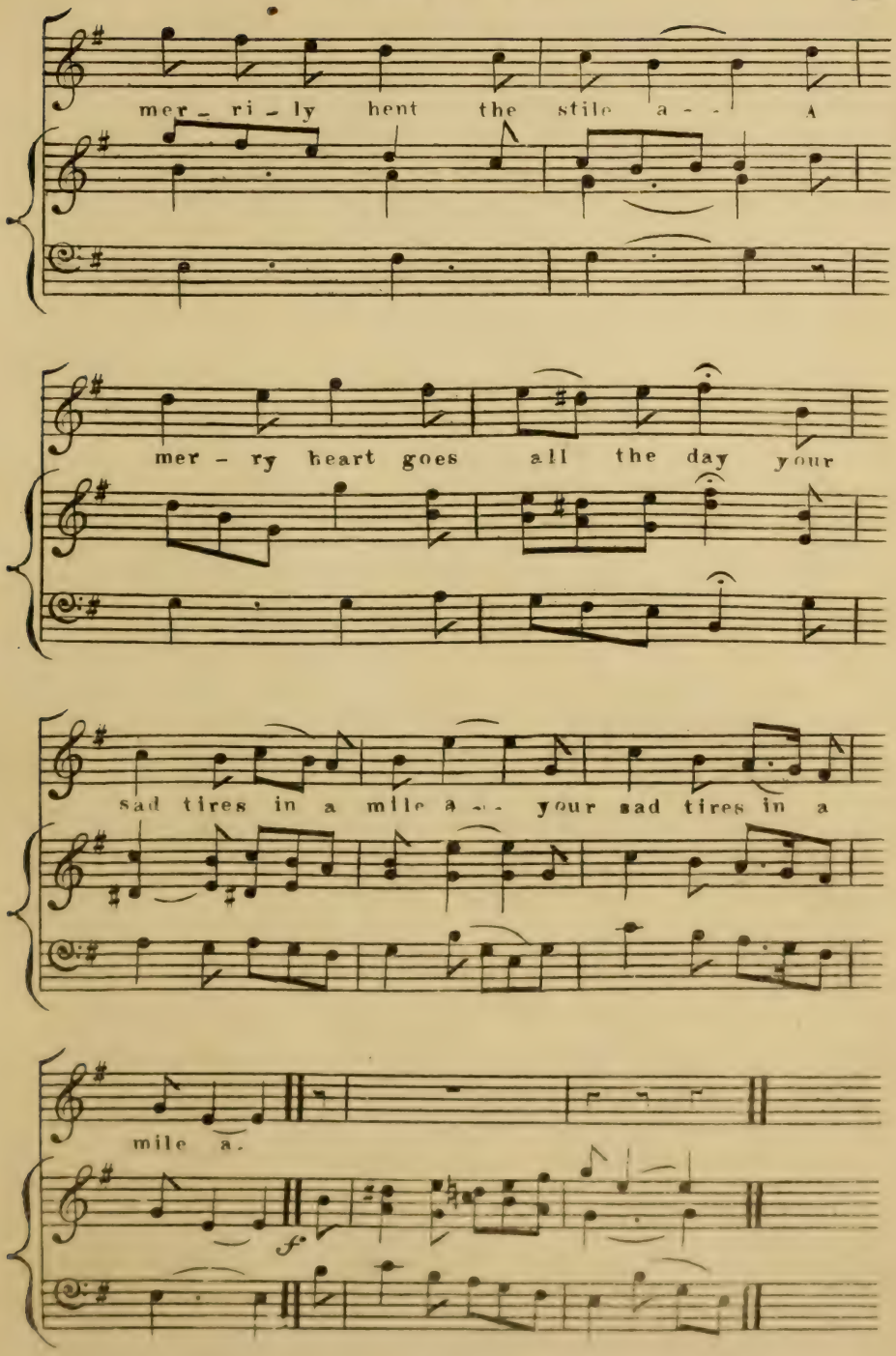
I have served Prince Florizel, and in my time,
wore three-pile; but now I am out of service:




VIVACE
If Tinkers may have leave to live And
bear the Sow-skin Budget Then my ac-count I
well may give And in the stocks and in the stocks a-vouch it.

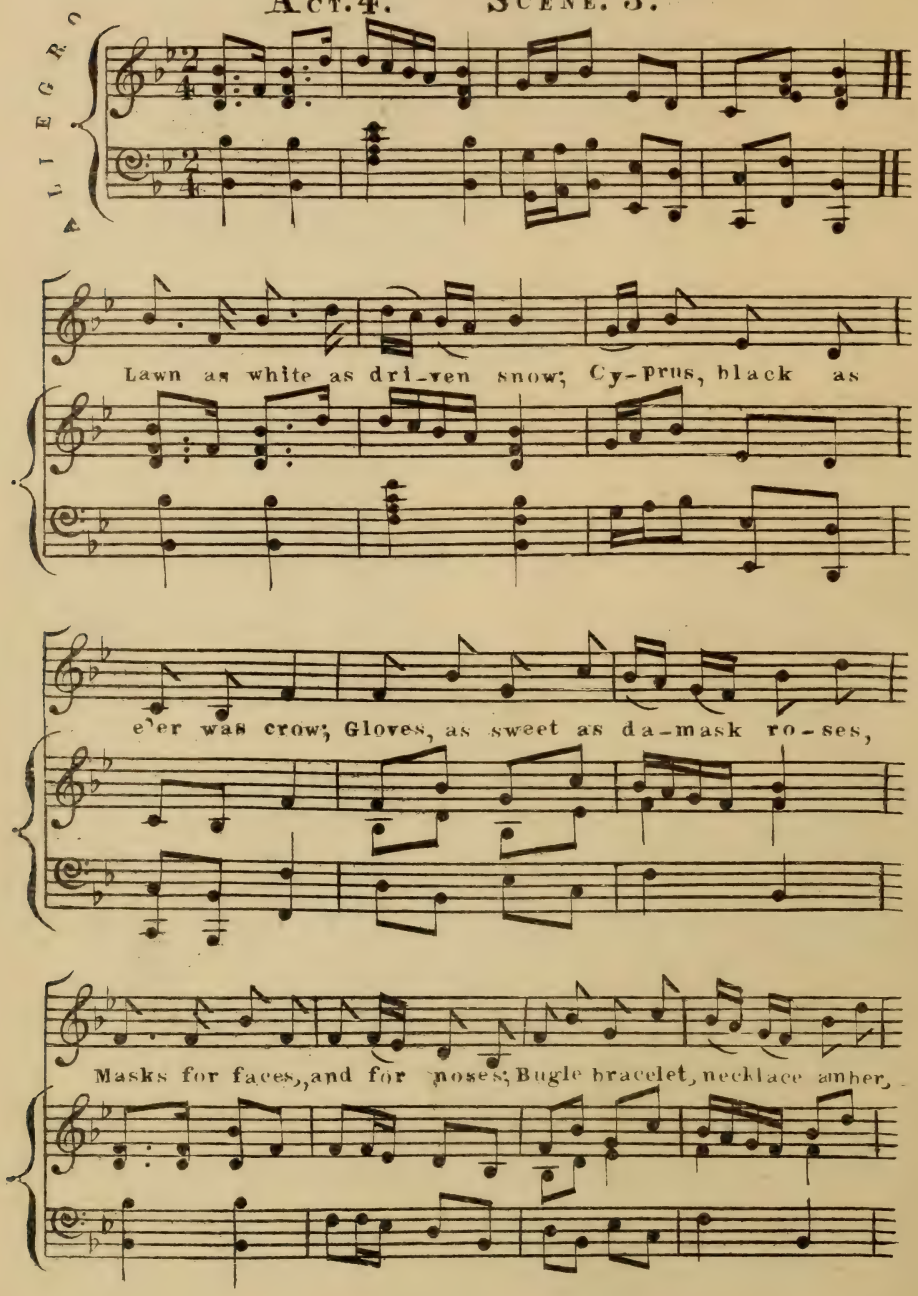
JOG ON, JOG ON.

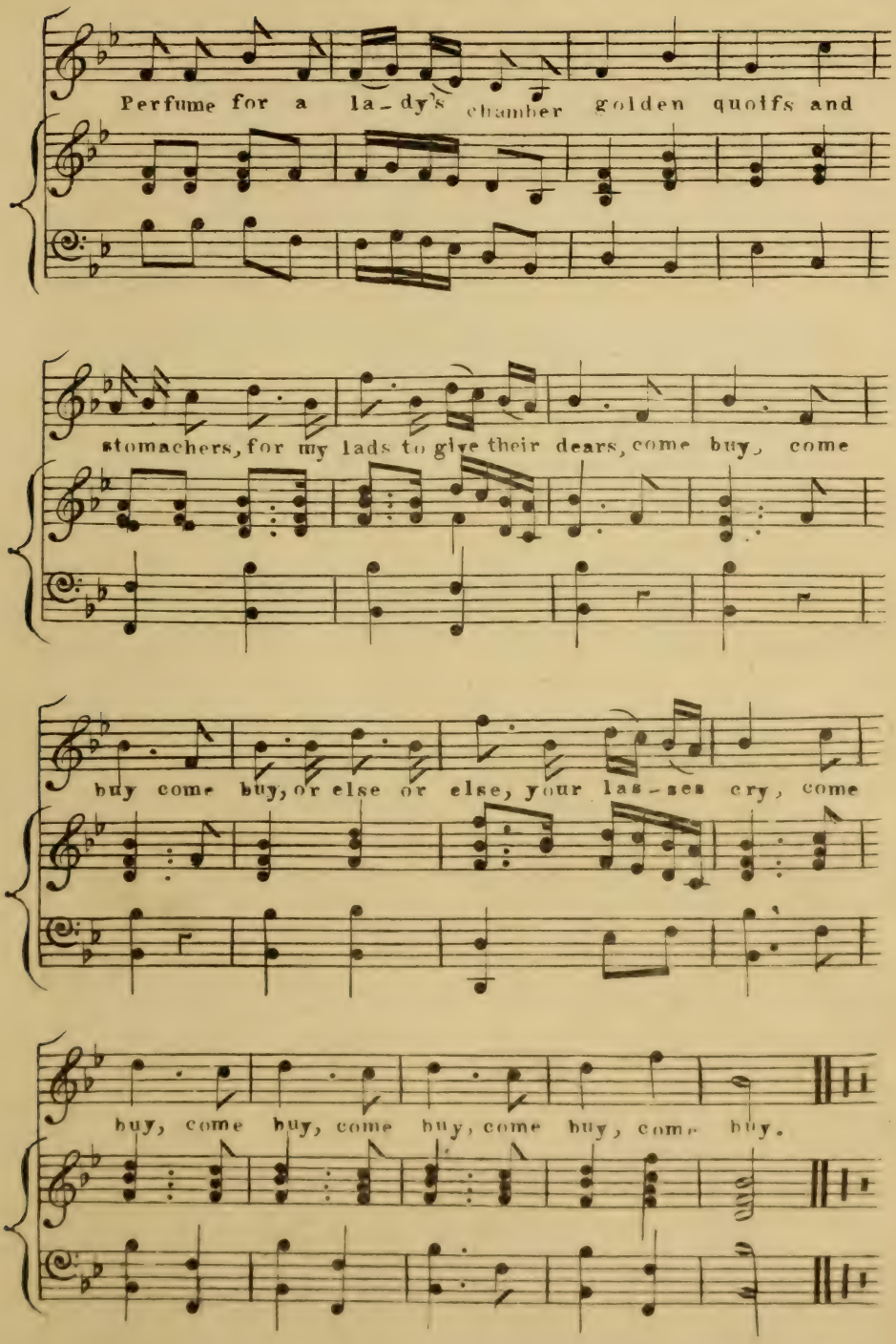

MODERATO
Jog on, jog on the
foot path way And mer_ ri .. ly hent the
stile a - - - - Jog on jog on' the foot path way And


mer - ri - ly hent the stile a - - A
mer - ry heart goes all the day your
sad tires in a mile a - - your sad tires in a
mile a.
f

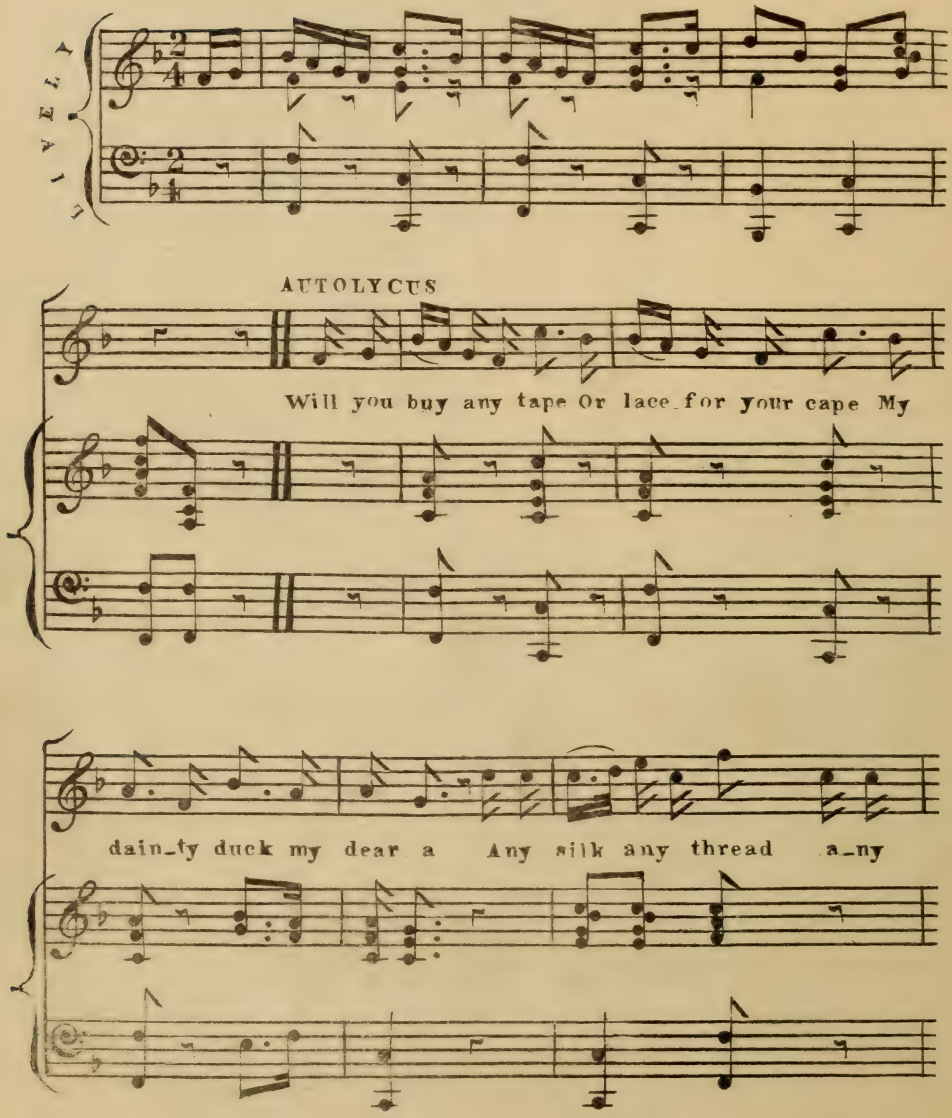
LAWN AS WHITE AS DRIVEN SNOW.

ACT. 4. SCENE. 3.




Perfume for a la-dy's chamber golden quoifs and
stomachers, for my lads to give their dears, come buy, come
buy come buy, or else or else, your las-ses cry, come
buy, come buy, come buy, come buy, come buy.

WILL YOU BUY ANY TAPE?



toys for your head Of the newest and fi - nest

ware a Come to the Pedler money's a

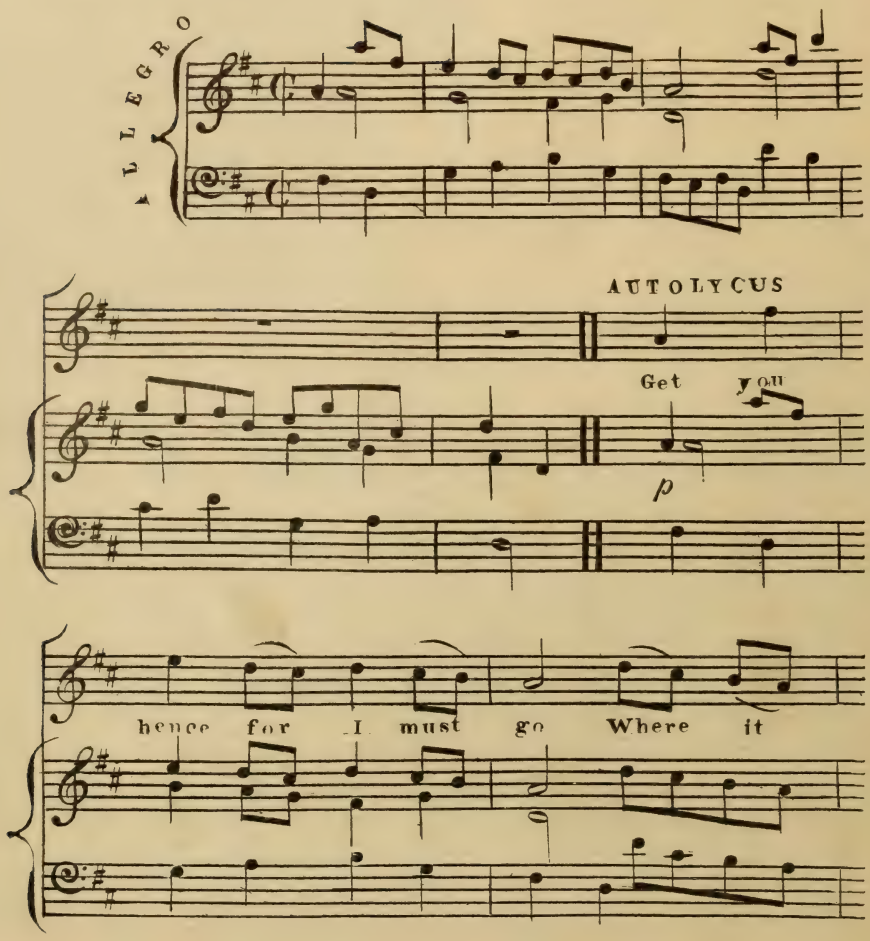
medler money money money money money's a

medler That doth utter all mens ware a.

GET YOU HENCE,

Trio.

COMPOSED BY — Dr BOYCE.



MOPSA

Oh

DORCUS

Whither whi_ther

fits not you to know

whi_ther

where it fits not you to

Oh

whither whi_ther Oh

know

whither

whither

where it fits not you to know

f

MOPSA

It be -

- - comes thy oath full well Thou to me thy se - crets

tell Then whither goest say whither

DORCUS

Me too let me go

MOPSA

Or thou go'st to the grange or the mill

thither.

If to

either thou dost ill

what

what

neither

neither

neither what neither

neither what neither

neither neither neither

f

Thou hast

Thou hast sworn my love to be

p

sworn it more to me then whi-ther go-est say

say

whither Ill go thither what

whither Ill go thither what

neither neither neither neither

nei_ther I'll go thi_ther

nei_ther I'll go thi_ther

nei_ther nei_ther nei_ther

I'll go thither.

I'll go thither.

neither neither.

f

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